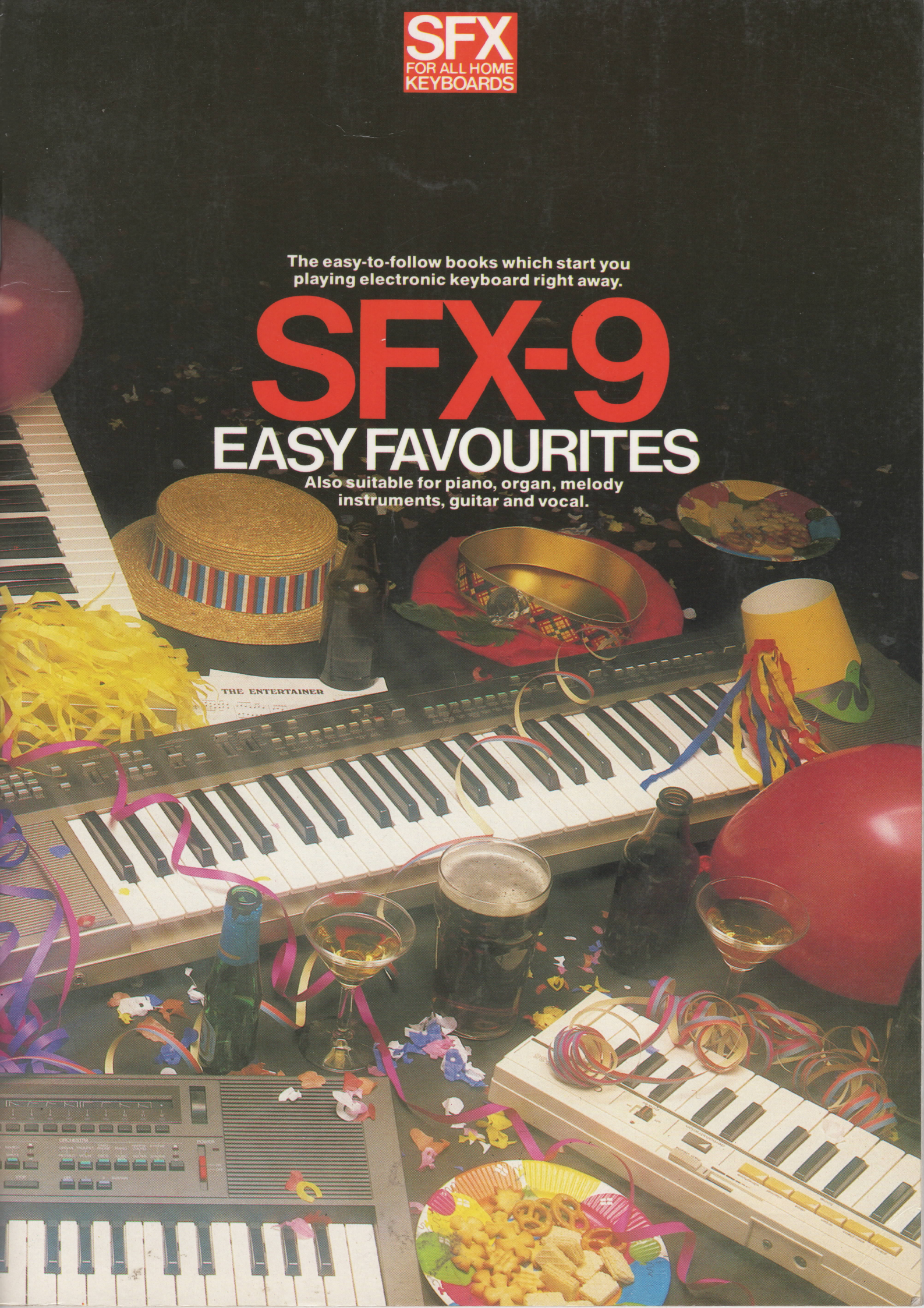
SFX
FOR ALL HOME
KEYBOARDS

The easy-to-follow books which start you playing electronic keyboard right away.

SFX-9
EASY FAVOURITES

Also suitable for piano, organ, melody instruments, guitar and vocal.



SFX-9
EASY FAVOURITES

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THE ABC OF SFX MUSIC *2*
MASTER CHORD CHART *48*

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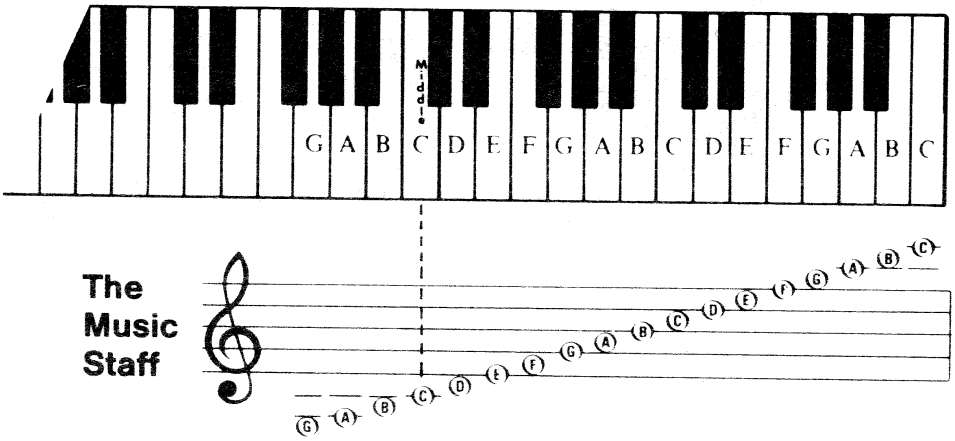
The ABC of SFX Music

In SFX music, the melody is clearly written in large lettered notes. Each note can easily be located on your keyboard and then played with the right hand.

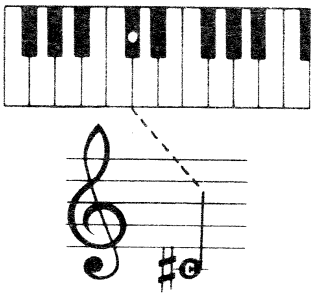
The songs in SFX music books are all written in the following keyboard range. The symbol at the beginning of the music staff is the treble clef, indicating the notes are played with the right hand:

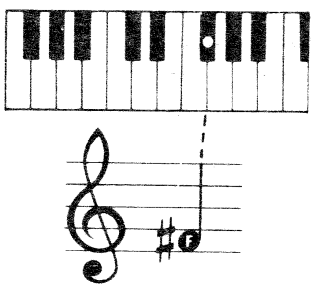
The Keyboard



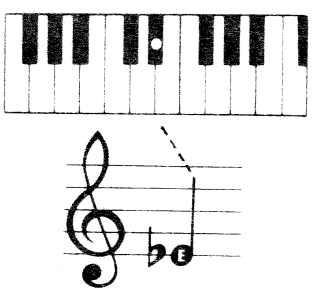
The Sharp Sign (♯) will sometimes appear before a music note. Simply play the *black key* to the *right* of the *white key:*

Example: C♯

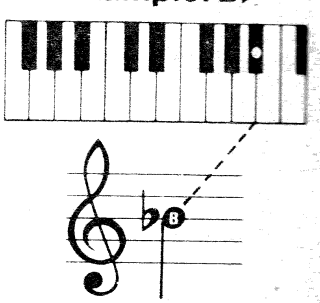


Example: F♯

The Flat Sign (♭) placed before a note tells you to play the *black key* that lies to the *left* of the *white key:*

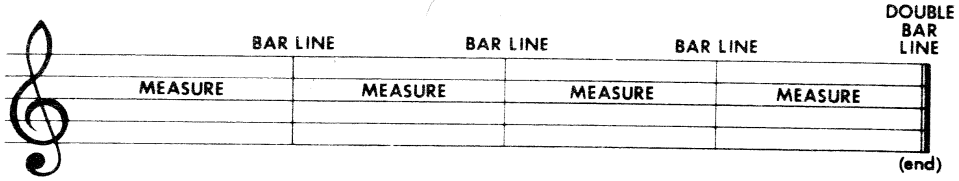
Example: E♭



Example: B♭



The Music Staff is divided into equal sections by vertical lines called *Bar Lines.* Each section is a *Measure.* The end of a piece of music is marked by a double bar line.

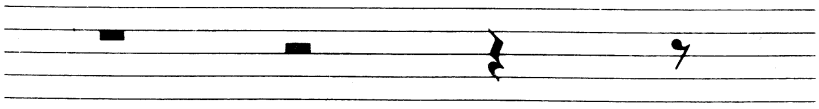


All music is played in time to a *beat.* The six types of notes most often used in SFX music all have a *time value* that relates to the beat:

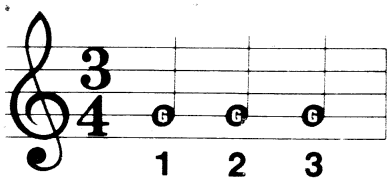
Whole note	Dotted half note	Half note	Dotted quarter note	Quarter note	Eighth note
4 Beats	3 Beats	2 Beats	1½ Beats	1 Beat	½ Beat

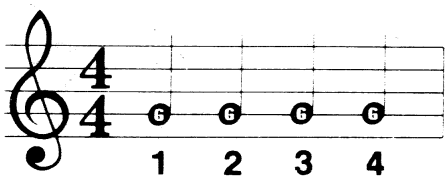
The Rest is a silent break in the music. The symbols are written in the staff, and like music notes, rests each have a time value:

Whole rest (4 Beats) **Half rest (2 Beats)** **Quarter rest (1 Beat)** **Eighth rest (½ Beat)**



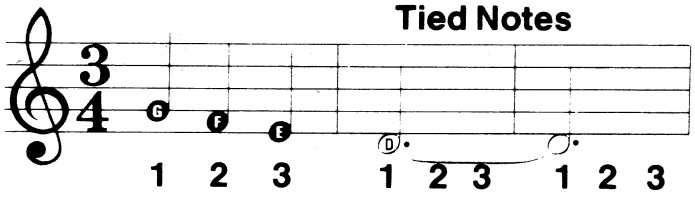
The Time Signature comprises two numbers at the beginning of the music, after the treble clef sign. The top number shows the amount of beats in each measure. The bottom number indicates the type of note that will receive *one* beat. These are the most popular time signatures. The lower number 4 represents the quarter note:



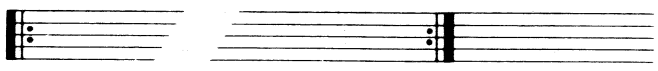


The Tie is a curved line that connects two consecutive notes on the same line or in the same space in the staff. When a tie appears in the music, play the first note and sustain the sound for the *total* time value of the two notes:

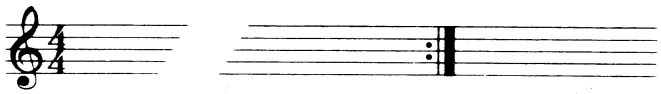
Tied Notes



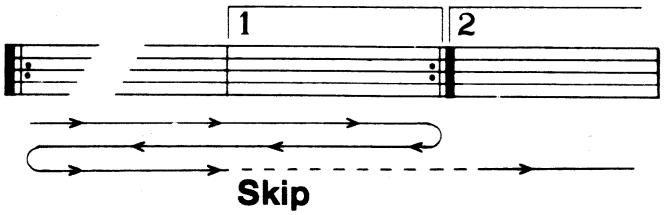
Repeat Signs are two dots alongside double bar lines. They indicate that all the music in between the pairs of repeat signs is to be played through again:



Quite often there will only be one repeat sign at the end of a passage of music. The repeat is then made from the very beginning:



Double Endings are sections of music with staff repeat signs. 1st and 2nd time brackets above the staff indicate where a short 'skip' is to be made in the music after the repeat has been played:



Left Hand Keyboard Accompaniment. SFX music has Major and Minor chords clearly written above the staff. The optional 'seventh' type of chord is shown with the 7 outside the chord frame:

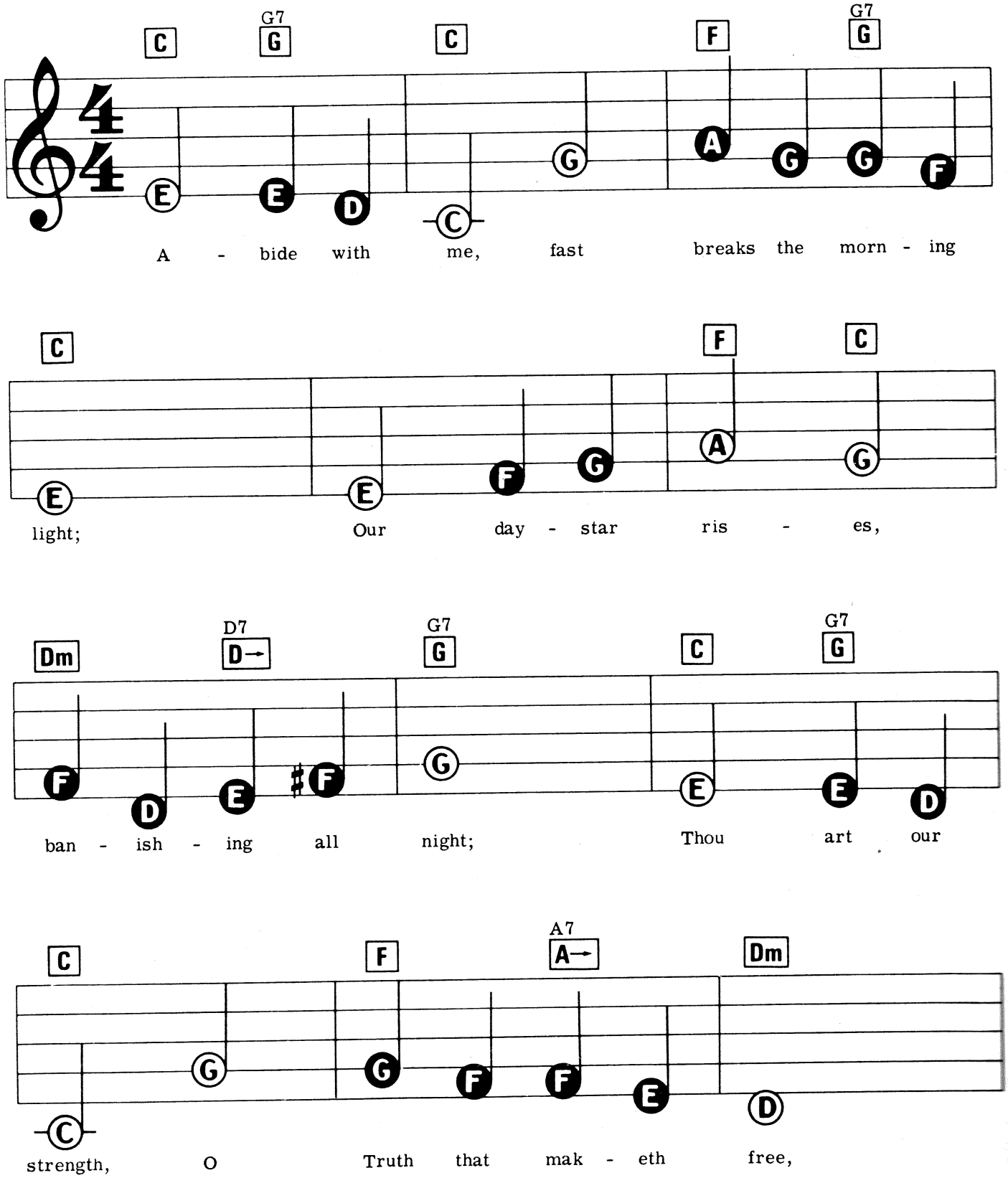
Your keyboard Owner's Manual will explain how these chords are played with your left hand.

Conventional (Fingered) Chords can also be used. **The SFX Master Chord Chart** in this book shows the most practical chord positions for this type of left hand accompaniment.

Abide With Me

Suggested Registration:
CLASSICAL ORGAN or TRUMPET
Tempo: MEDIUM SLOW

Traditional


C G7 C F G7
A - bide with me, fast breaks the morn - ing
C F C
light; Our day - star ris - es,
Dm D7 G7 C G7
ban - ish - ing all night; Thou art our
C F A7 Dm
strength, O Truth that mak - eth free,

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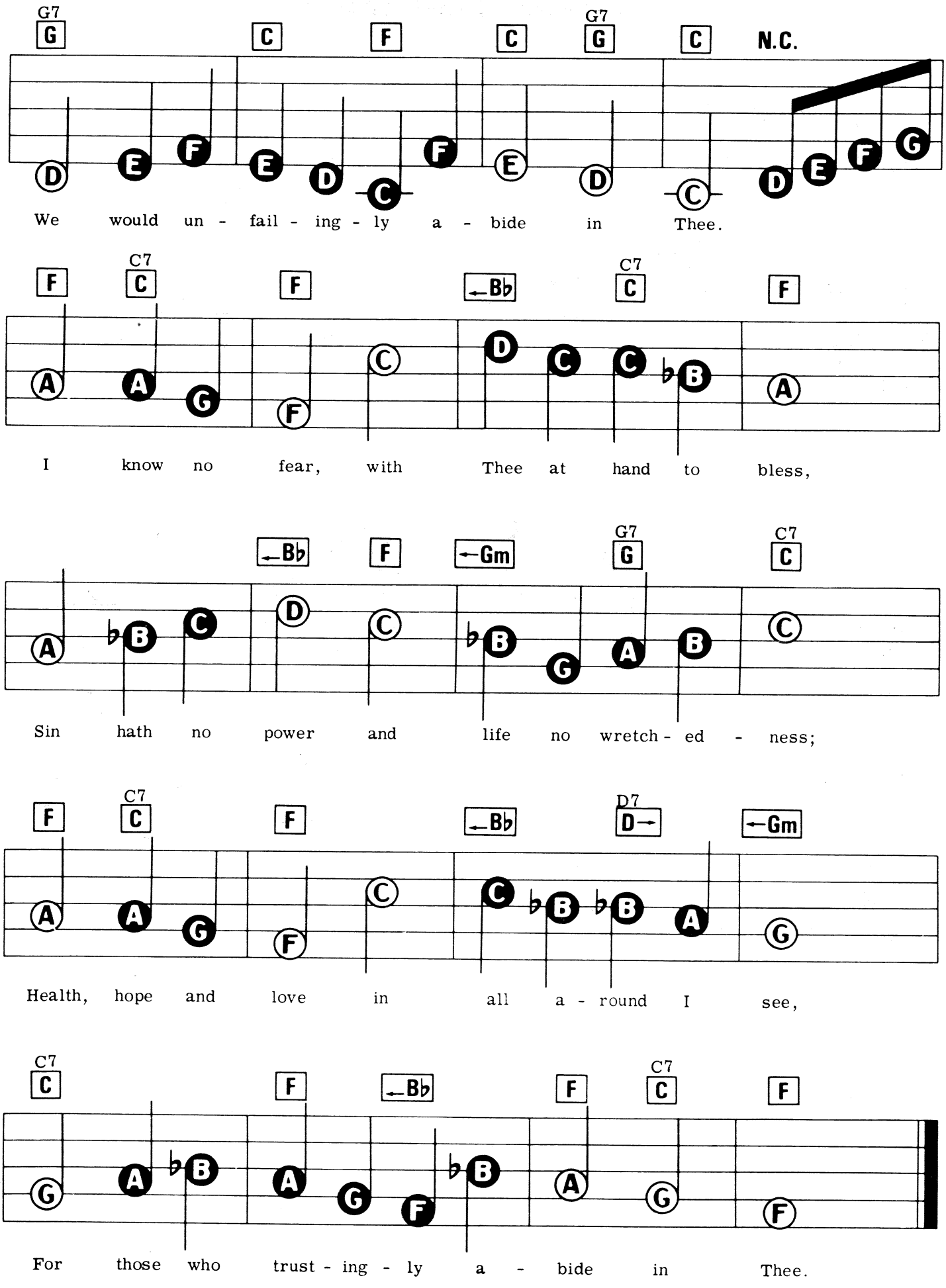
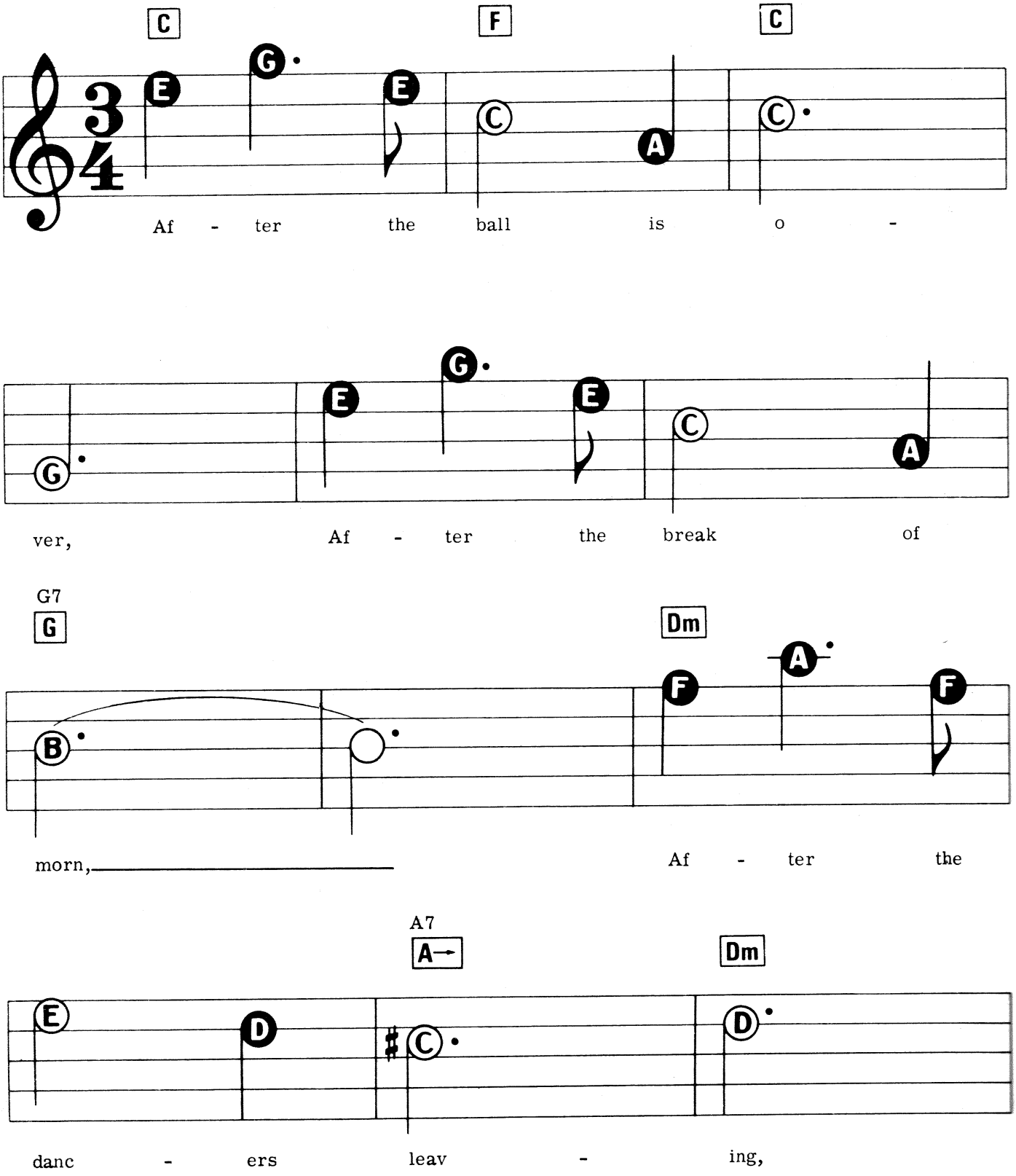

G7 C F C G7 C N.C.
We would un - fail - ing - ly a - bide in Thee.
F C7 F ←B♭ C7 F
I know no fear, with Thee at hand to bless,
←B♭ F ←Gm G7 C7
Sin hath no power and life no wretch - ed - ness;
F C7 F ←B♭ D7 ←Gm
Health, hope and love in all a - round I see,
C7 F ←B♭ F C7 F
For those who trust - ing - ly a - bide in Thee.

After The Ball

Suggested Registration:
STRINGS or PIANO
Rhythm: WALTZ
Tempo: MEDIUM FAST

Traditional



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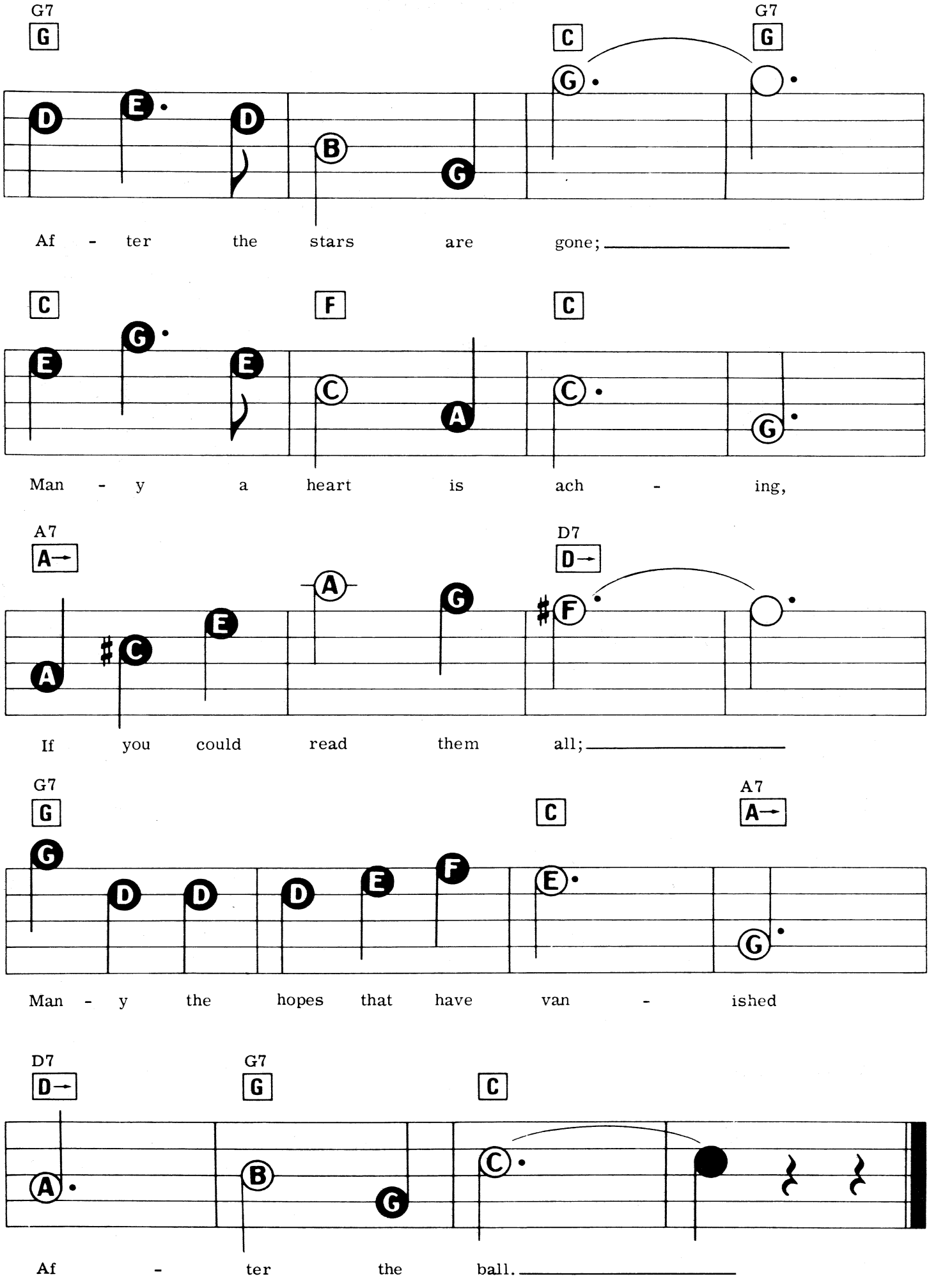
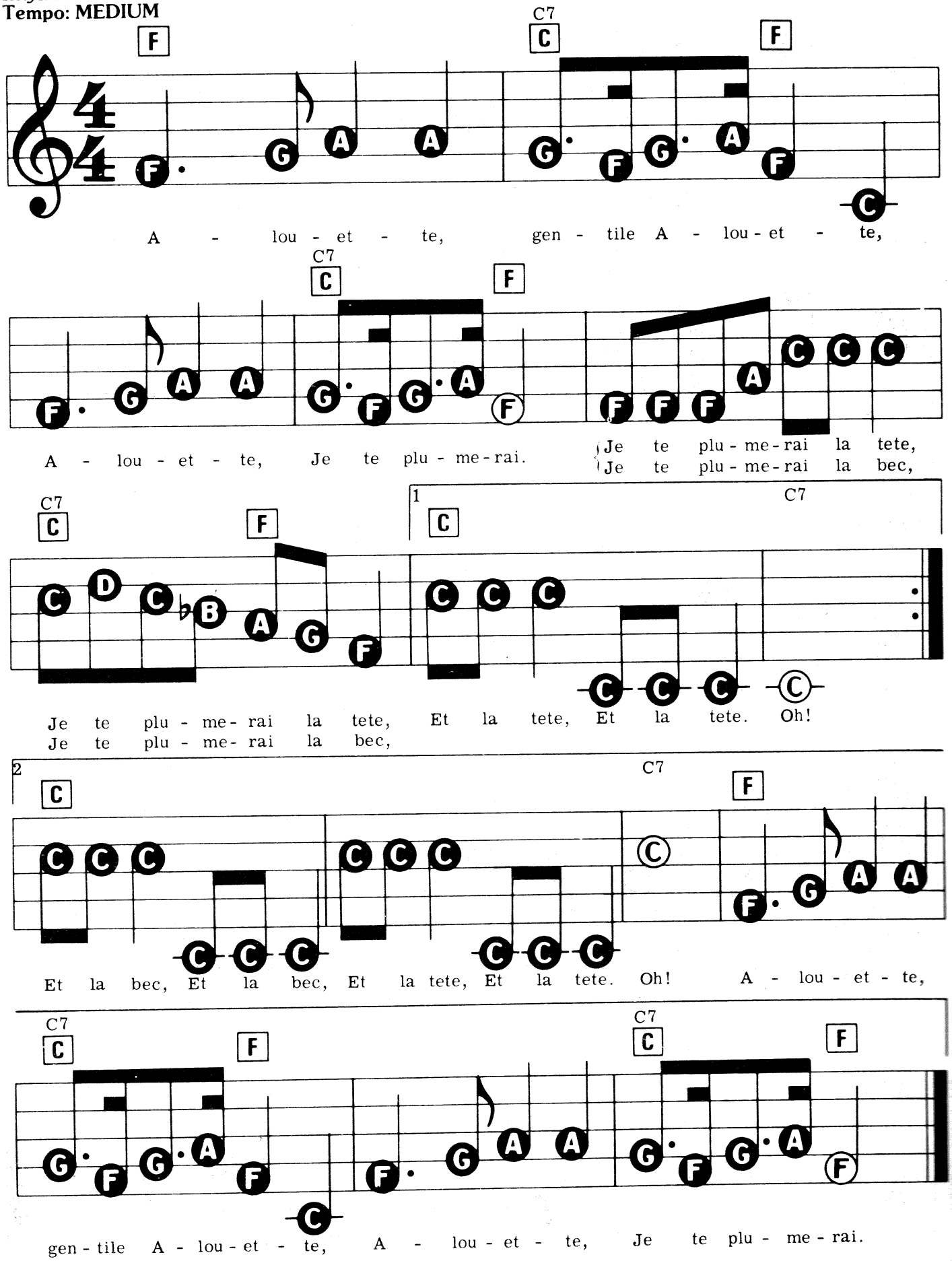

G7
G7
Af - ter the stars are gone;
Man - y a heart is ach - ing,
A7
D7
If you could read them all;
G7
A7
Man - y the hopes that have van - ished
D7
G7
Af - ter the ball.

Alouette

Suggested Registration:
BRASS or PIANO
Rhythm: MARCH
Tempo: MEDIUM

Traditional


F
C7
C
F
A - lou - et - te, gen - tile A - lou - et - te,
C7
C
F
A - lou - et - te, Je te plu - me - rai.
Je te plu - me - rai la tete,
Je te plu - me - rai la bec,
C7
C
F
1
C
C7
Je te plu - me - rai la tete, Et la tete, Et la tete. Oh!
Je te plu - me - rai la bec,
2
C
C7
F
Et la bec, Et la bec, Et la tete, Et la tete. Oh! A - lou - et - te,
C7
C
F
C7
C
F
gen - tile A - lou - et - te, A - lou - et - te, Je te plu - me - rai.

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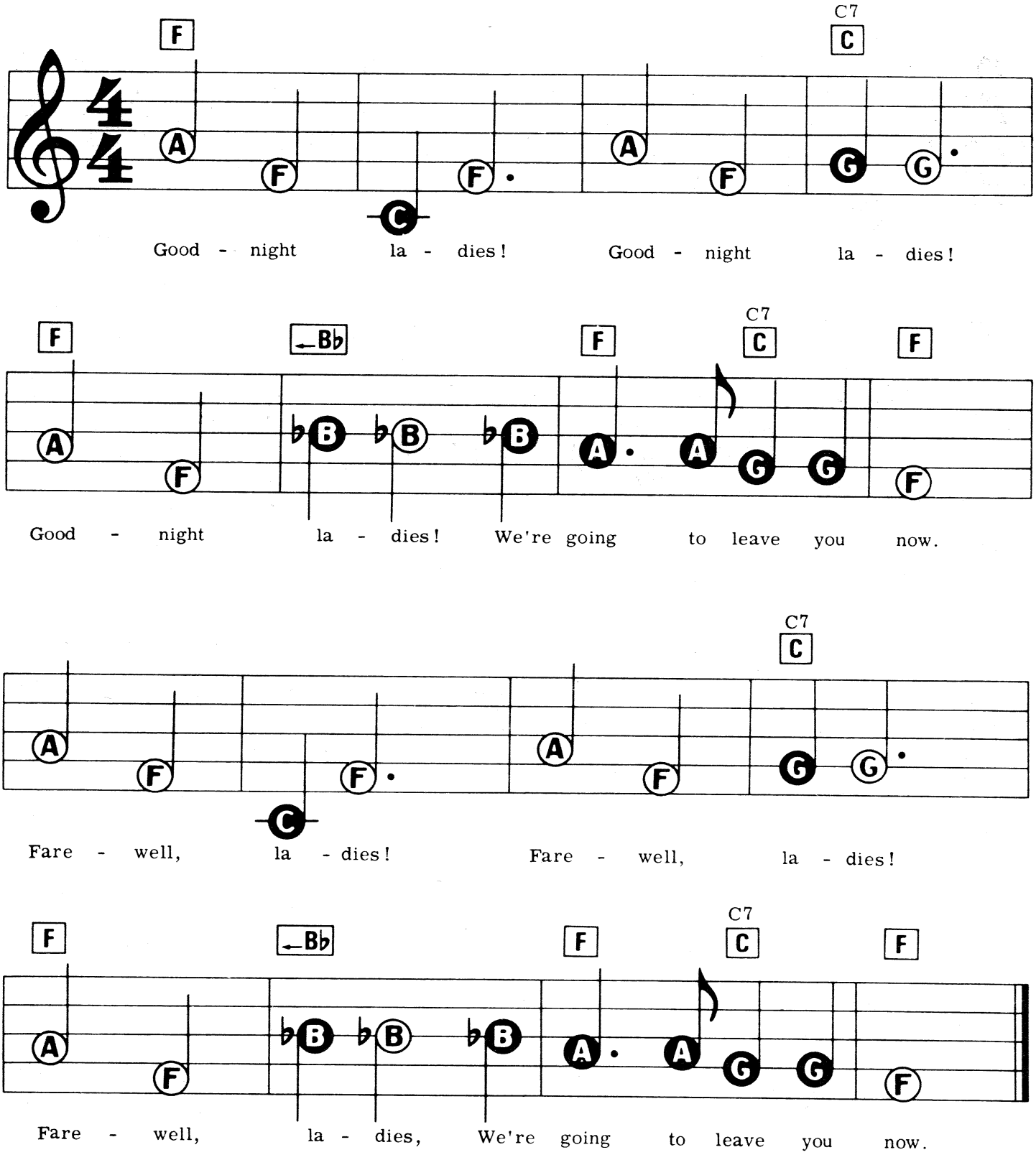
Goodnight Ladies

Suggested Registration:
STRINGS or PIANO
Rhythm: SWING
Tempo: MEDIUM

Traditional



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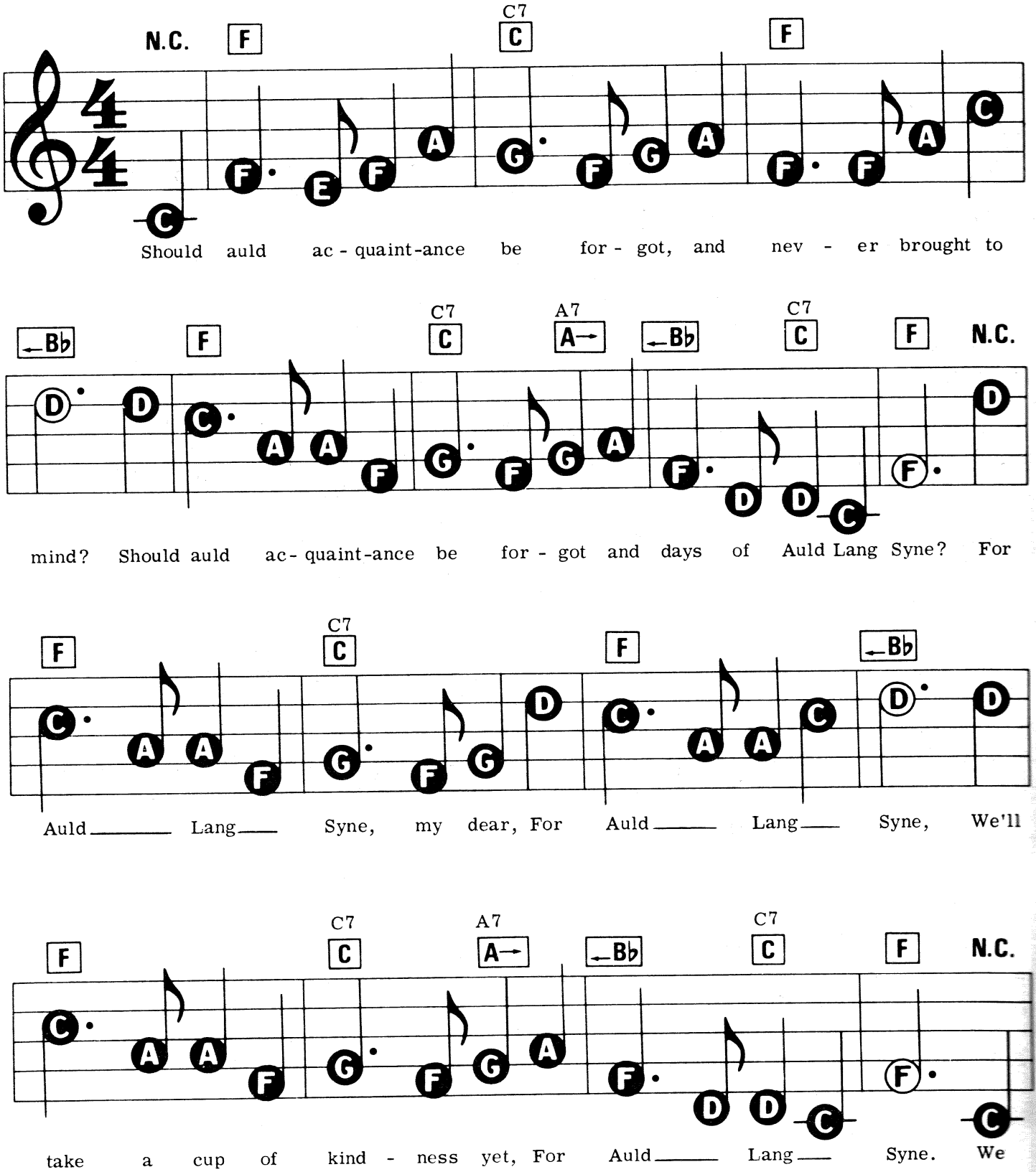
Auld Lang Syne

Suggested Registration:
TRUMPET or VIBRAPHONE
Rhythm: SOFT ROCK or SWING
Tempo: MEDIUM SLOW

Traditional


N.C. F C7 C F
Should auld ac - quaint-ance be for - got, and nev - er brought to
Bb F C7 C A7 A Bb C7 C F N.C.
mind? Should auld ac - quaint-ance be for - got and days of Auld Lang Syne? For
F C7 C F Bb
Auld Lang Syne, my dear, For Auld Lang Syne, We'll
F C7 C A7 A Bb C7 C F N.C.
take a cup of kind - ness yet, For Auld Lang Syne. We

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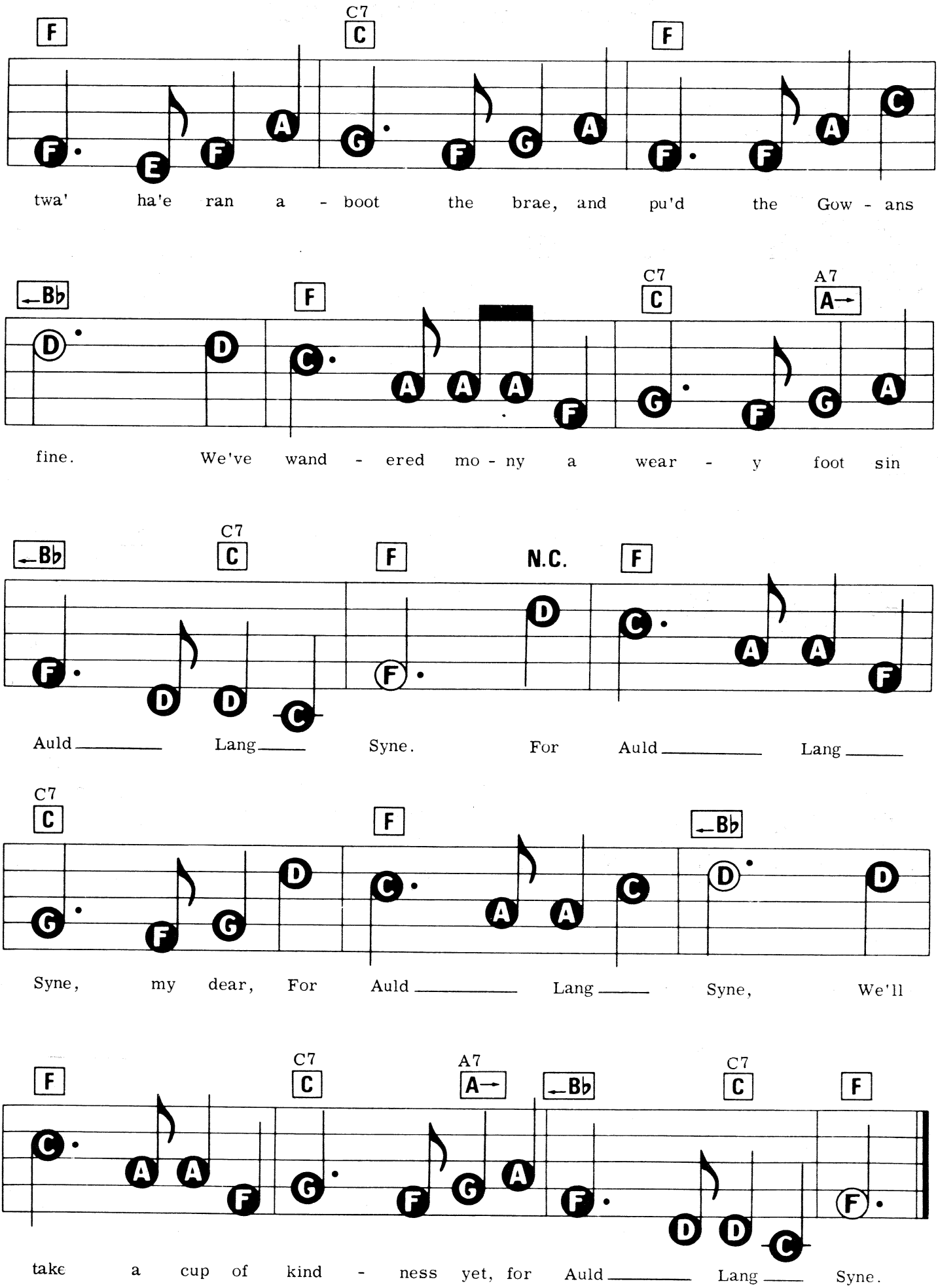
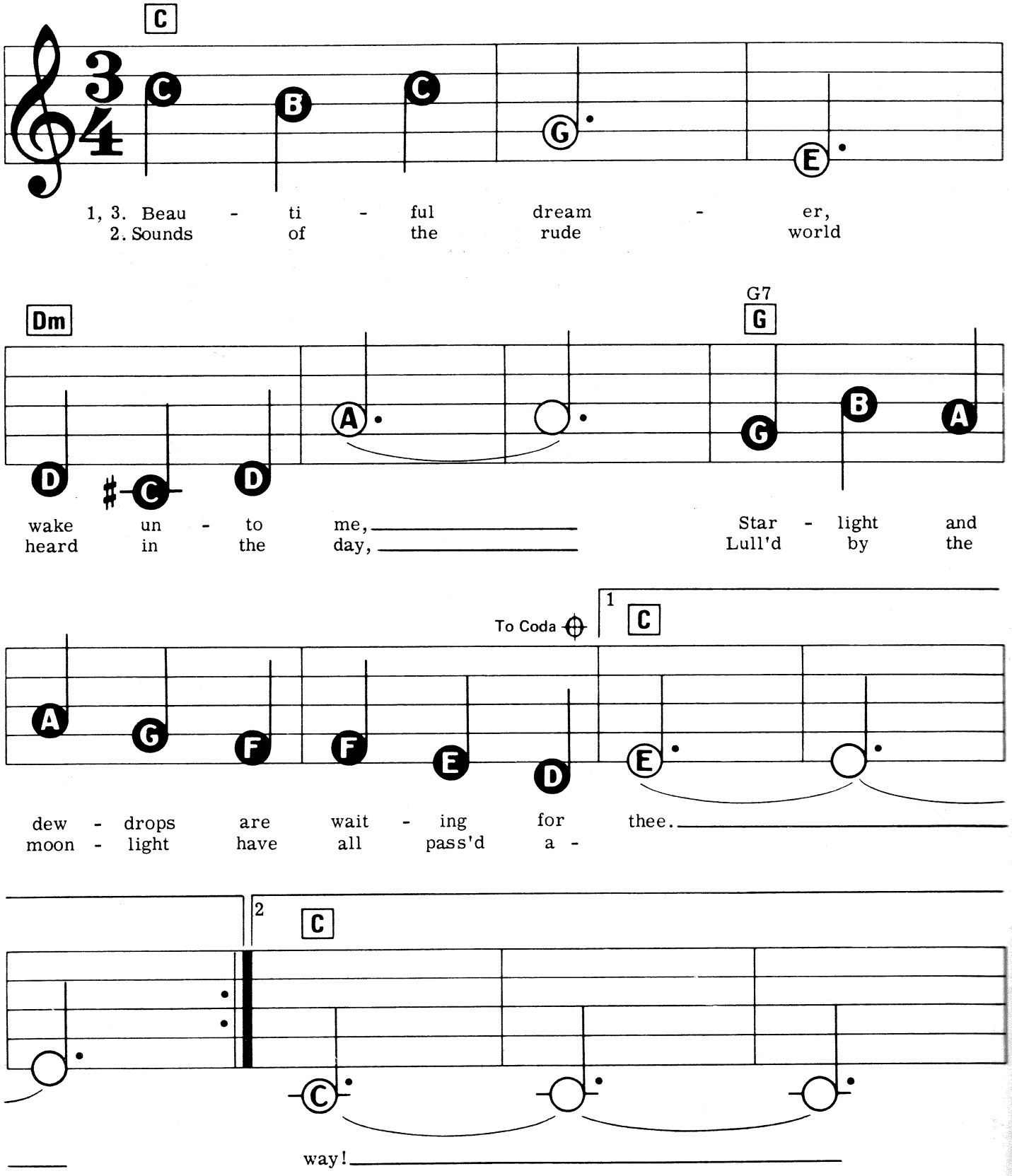

F C7 C F
twa' ha'e ran a - boot the brae, and pu'd the Gow - ans
Bb F C7 C A7 A
fine. We've wand - ered mo - ny a wear - y foot sin
Bb C7 C F N.C. F
Auld Lang Syne. For Auld Lang
C7 C F Bb
Syne, my dear, For Auld Lang Syne, We'll
F C7 C A7 A Bb C7 C F
take a cup of kind - ness yet, for Auld Lang Syne.

Beautiful Dreamer

Suggested Registration:
CLASSICAL ORGAN or OBOE
Tempo: MEDIUM SLOW

Traditional



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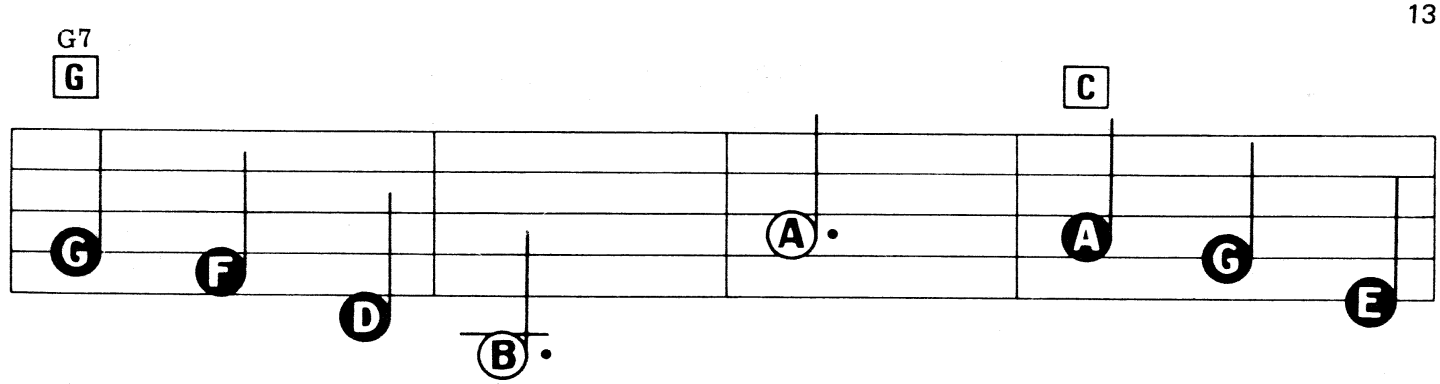
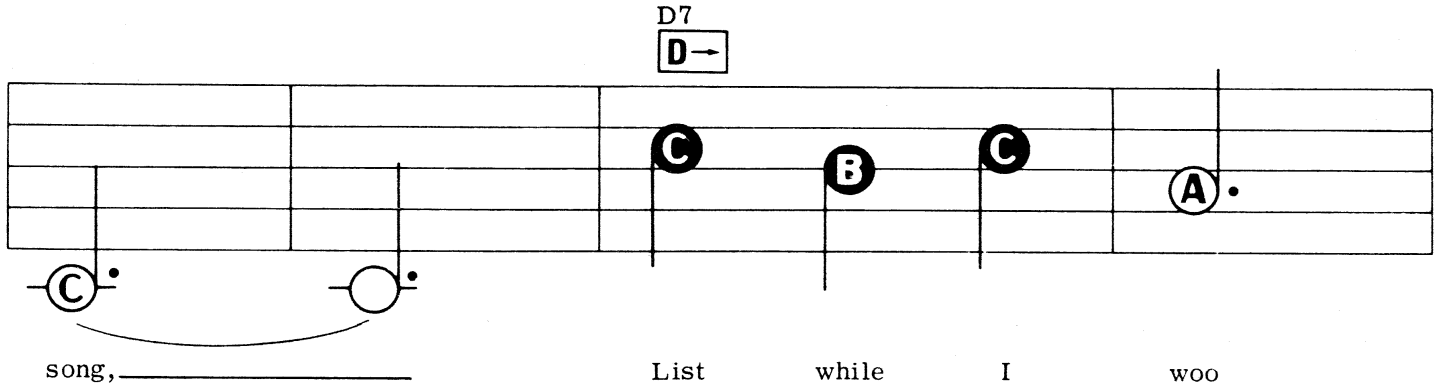
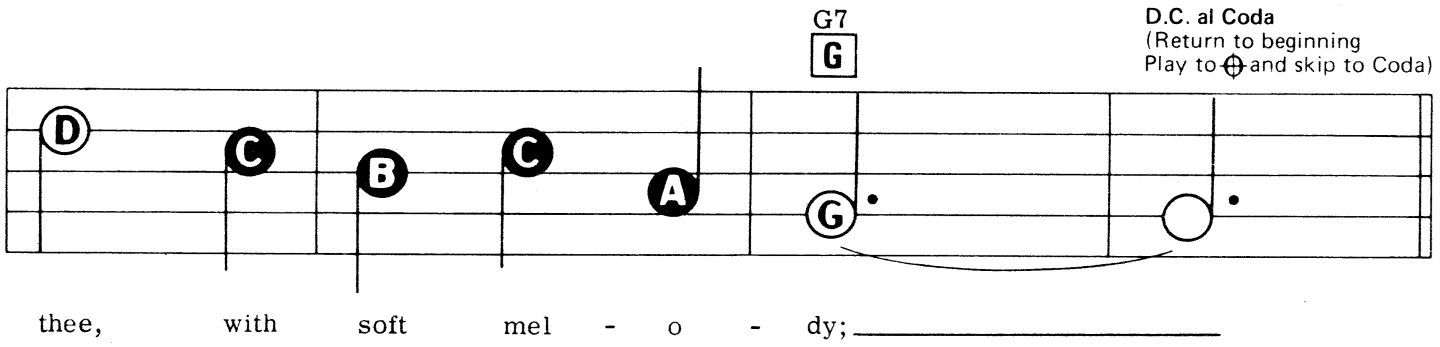
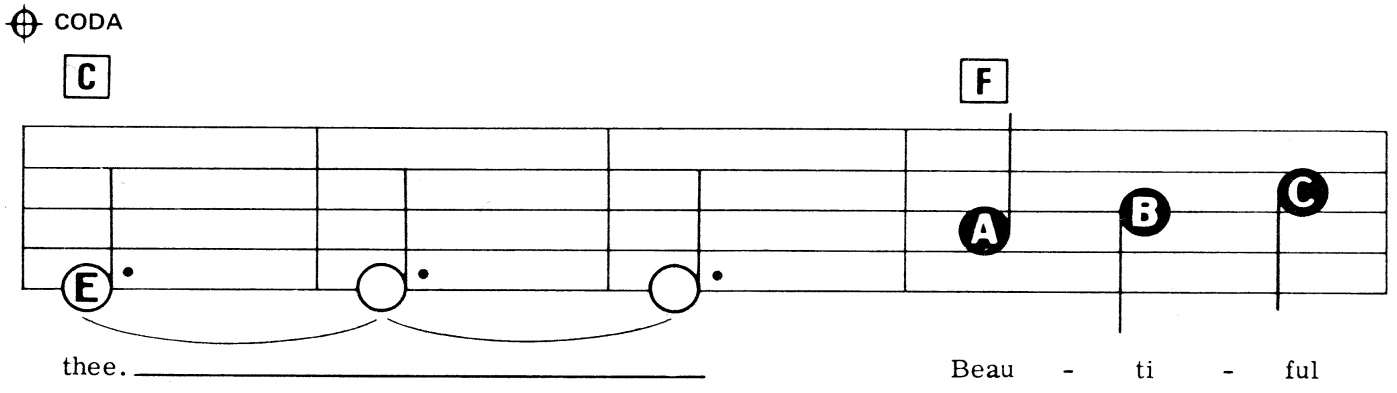
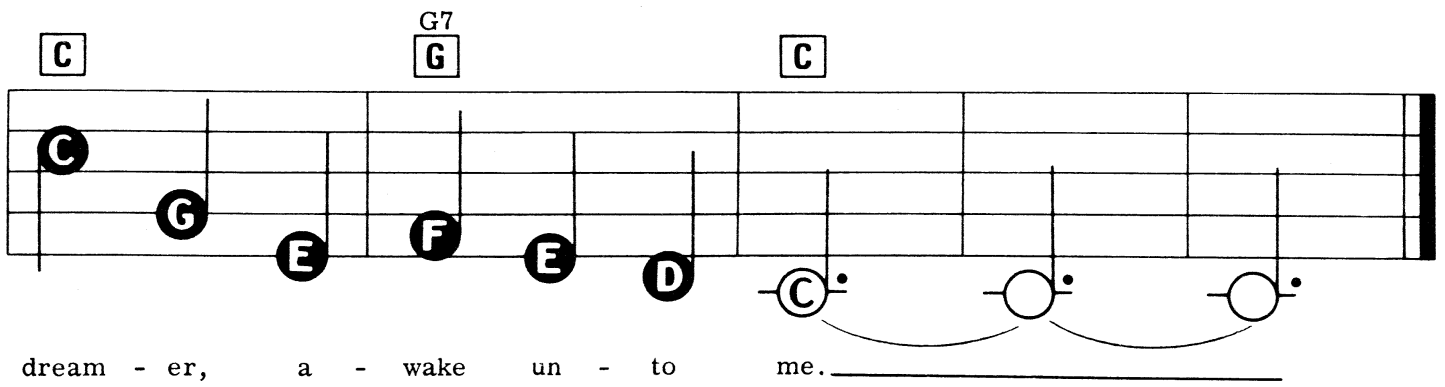

G7
C
Beau - ti - ful dream - er, queen of my


D7
song, List while I woo


G7
D.C. al Coda
(Return to beginning
Play to ⊕ and skip to Coda)
thee, with soft mel - o - dy;

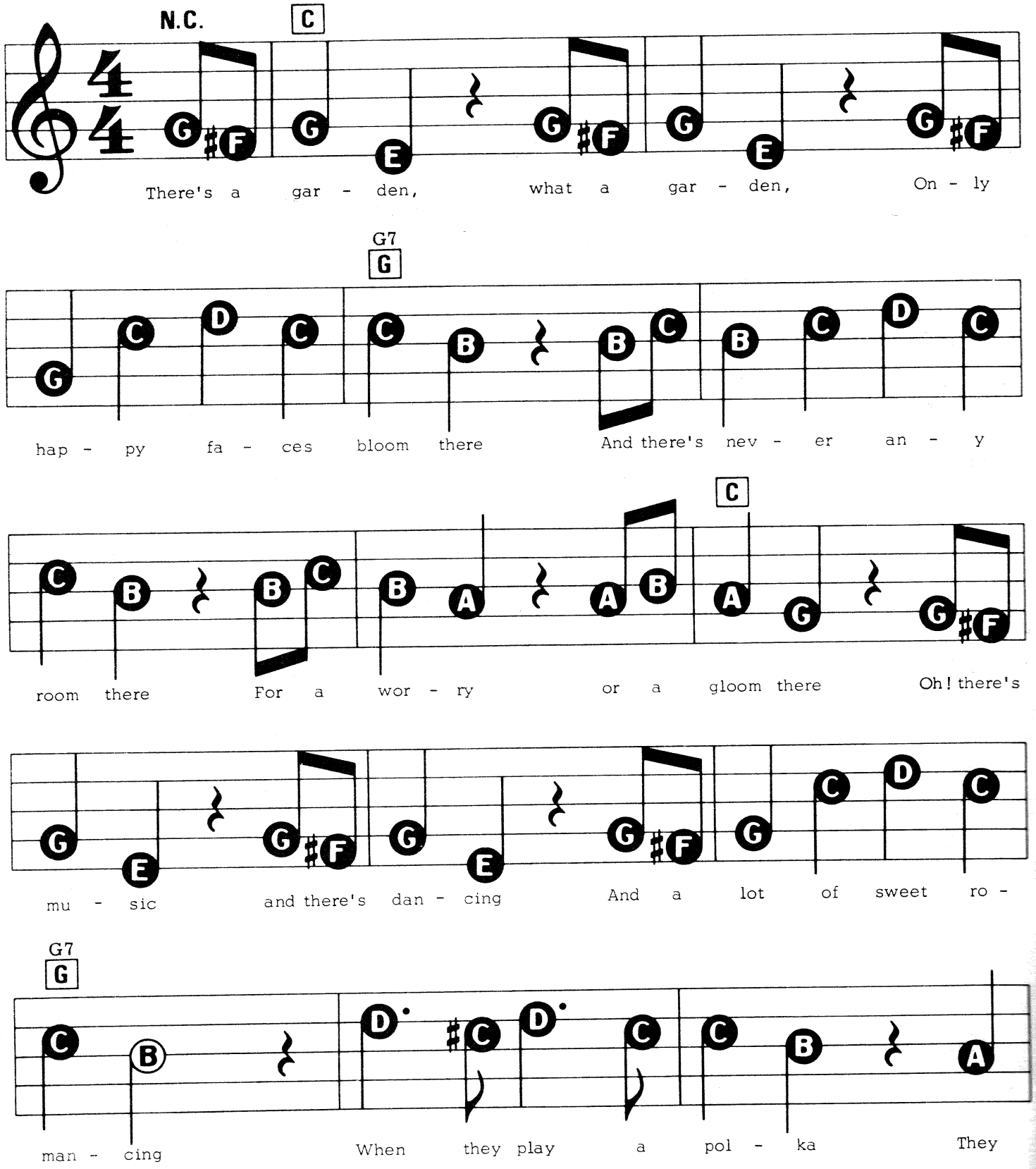

⊕ CODA
C
F
thee.
Beau - ti - ful


C
G7
C
dream - er, a - wake un - to me.

Beer Barrel Polka
(Roll Out The Barrel)

Suggested Registration:
TRUMPET or PIANO
Rhythm: SWING
Tempo: MEDIUM FAST

Words and Music by
Lew Brown, Wladimir A. Timm
and Jaromir Vejvoda


N.C.
C
There's a gar - den, what a gar - den, On - ly
G7
G
hap - py fa - ces bloom there And there's nev - er an - y
C
room there For a wor - ry or a gloom there Oh! there's
mu - sic and there's dan - cing And a lot of sweet ro -
G7
G
man - cing When they play a pol - ka They

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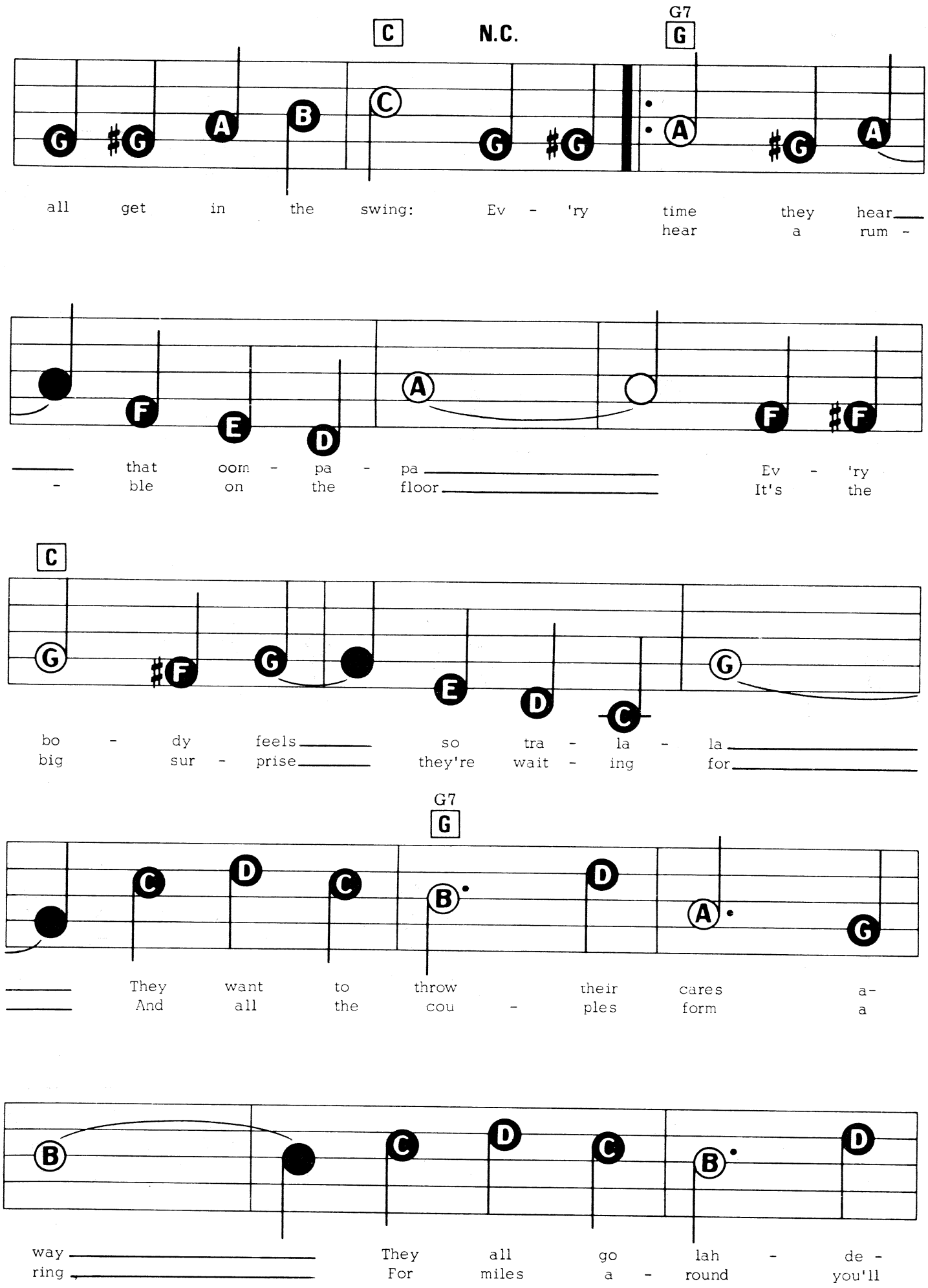
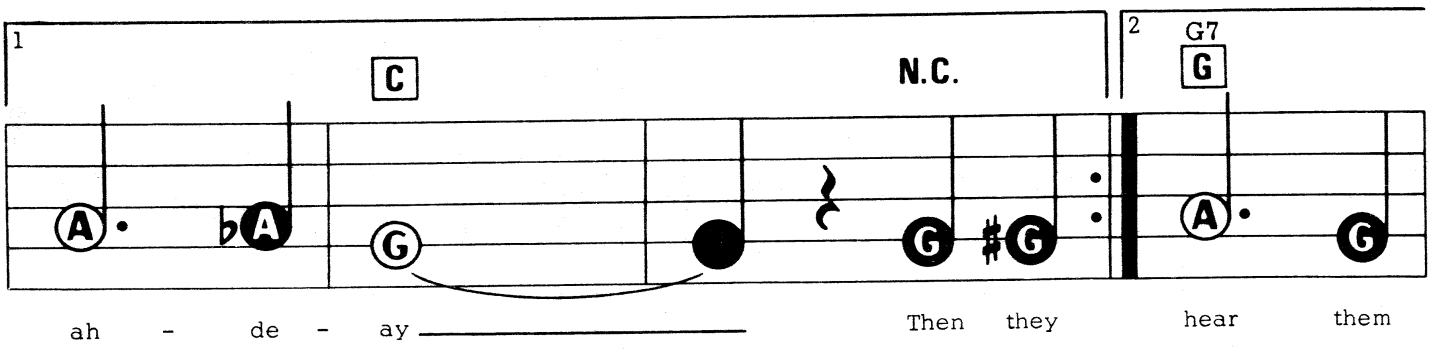
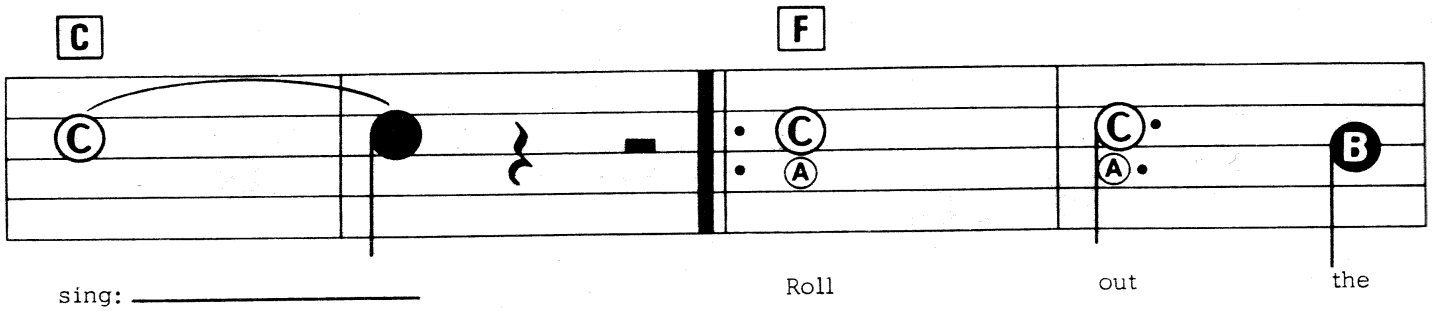
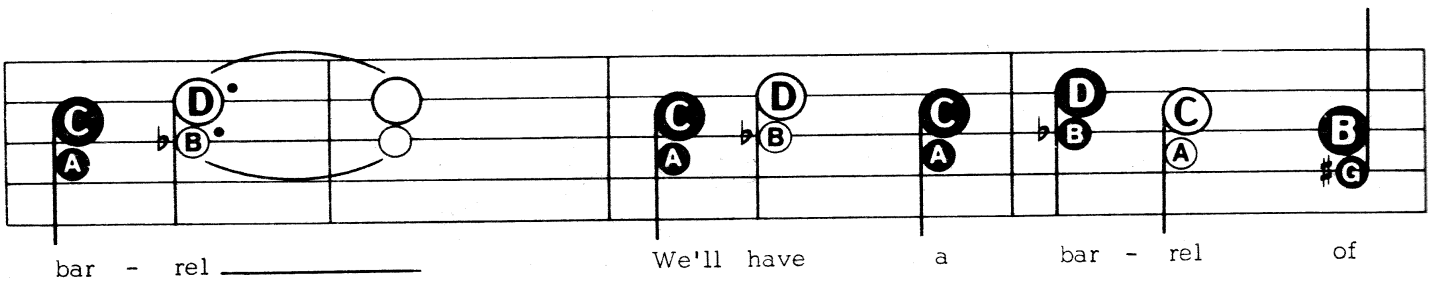
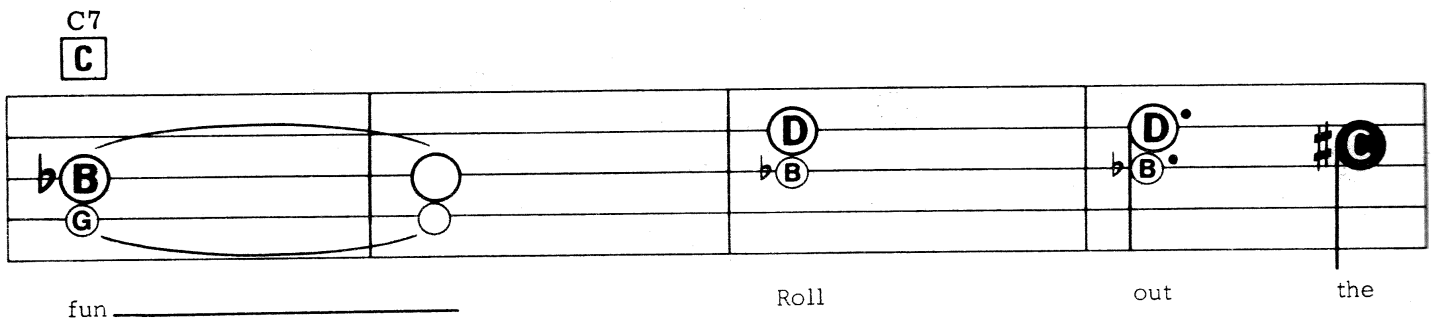
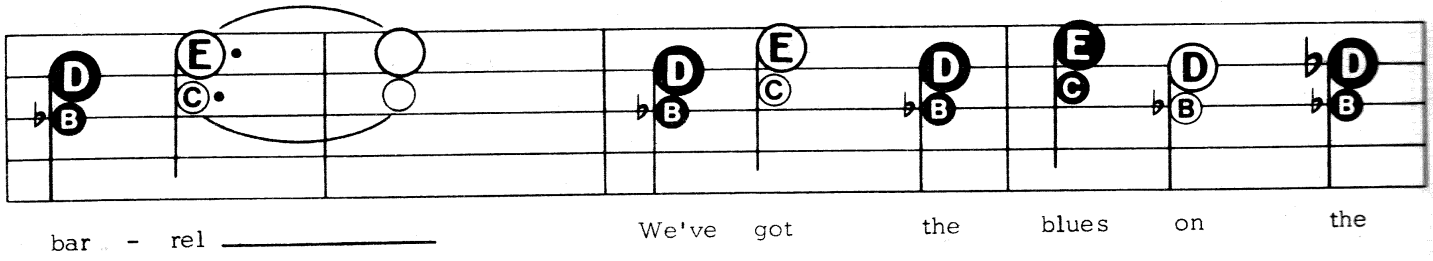

C
N.C.
G7
G
all get in the swing: Ev - 'ry time they hear
hear a rum -
that oom - pa - pa
- ble on the floor
Ev - 'ry
It's the
C
bo - dy feels so tra - la - la
big sur - prise they're wait - ing for
G7
G
They want to throw their cares a-
And all the cou - ples form a
way
ring
They all go lah - de -
For miles a - round you'll

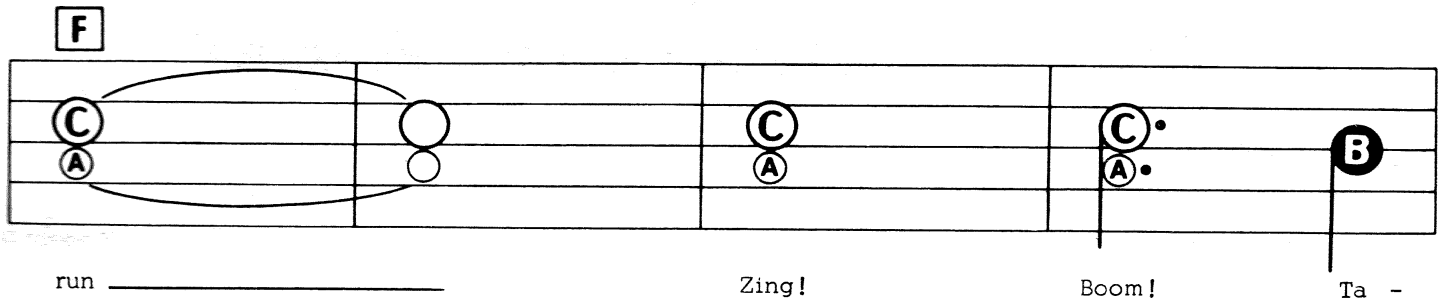

1
C
N.C.
2
G7
G
ah - de - ay
Then they hear them

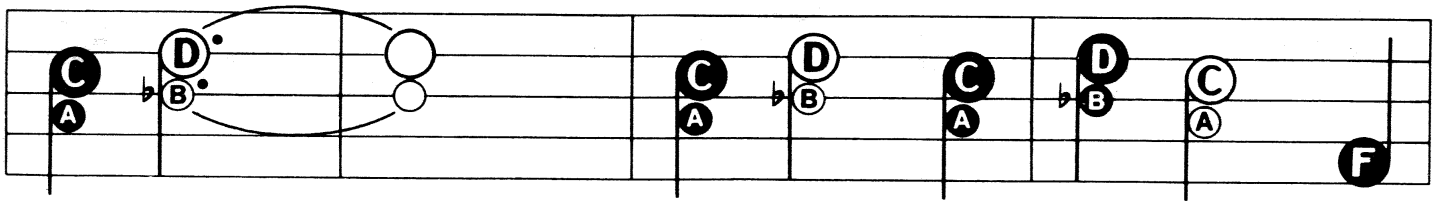

C
F
sing:
Roll out the

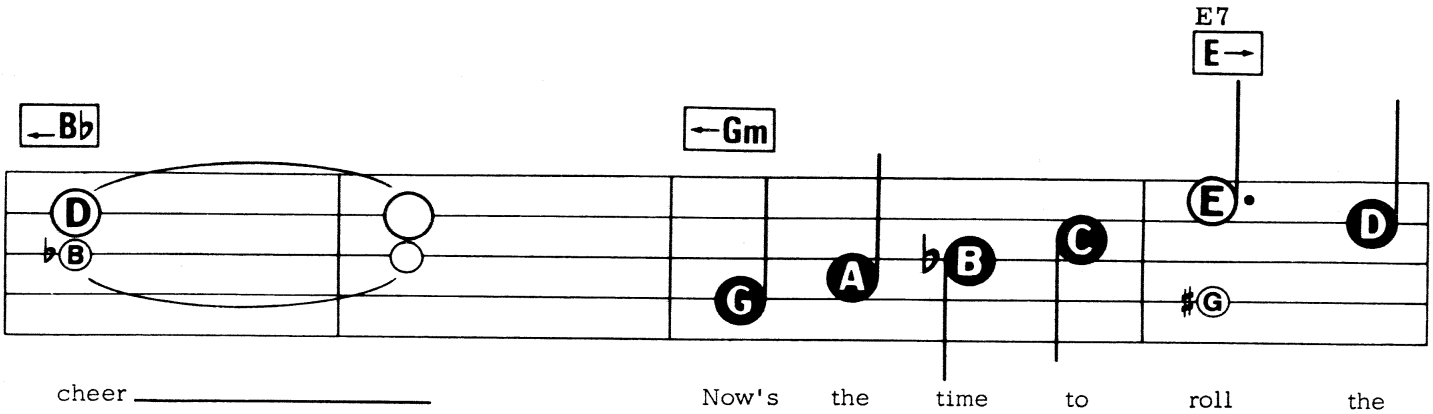

bar - rel
We'll have a bar - rel of

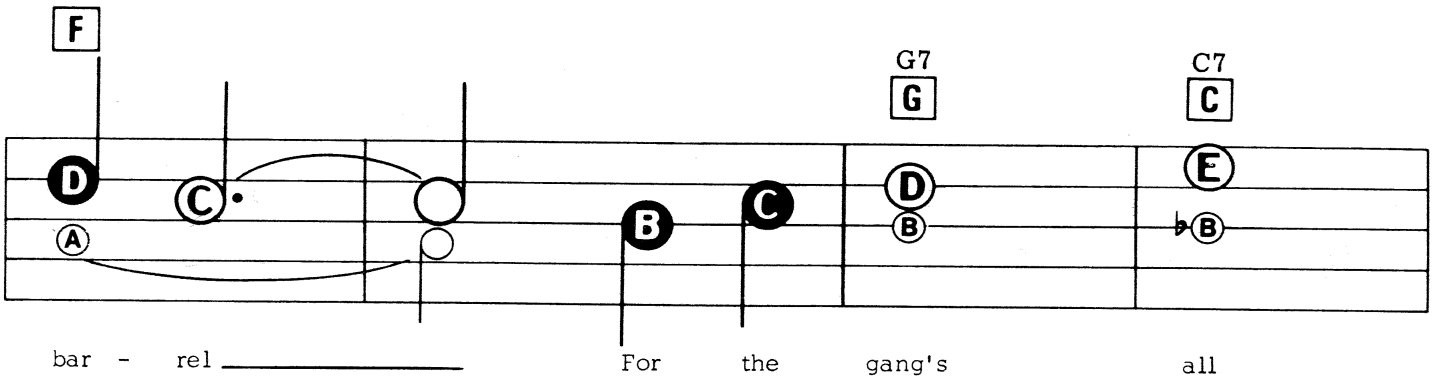

C7
C
fun
Roll out the

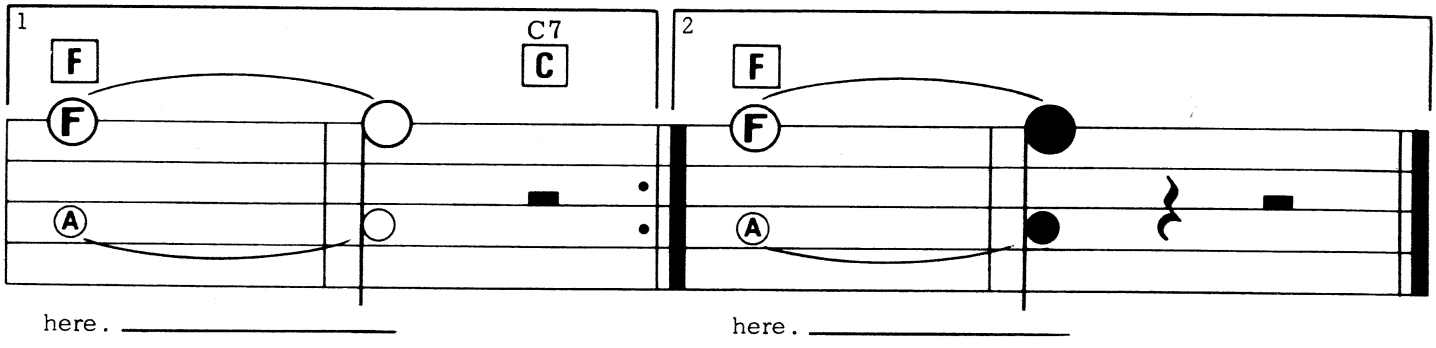

bar - rel
We've got the blues on the


F
run
Zing!
Boom!
Ta -


rar - rel
Ring out a song of good


Bb
Gm
E7
cheer
Now's the time to roll the

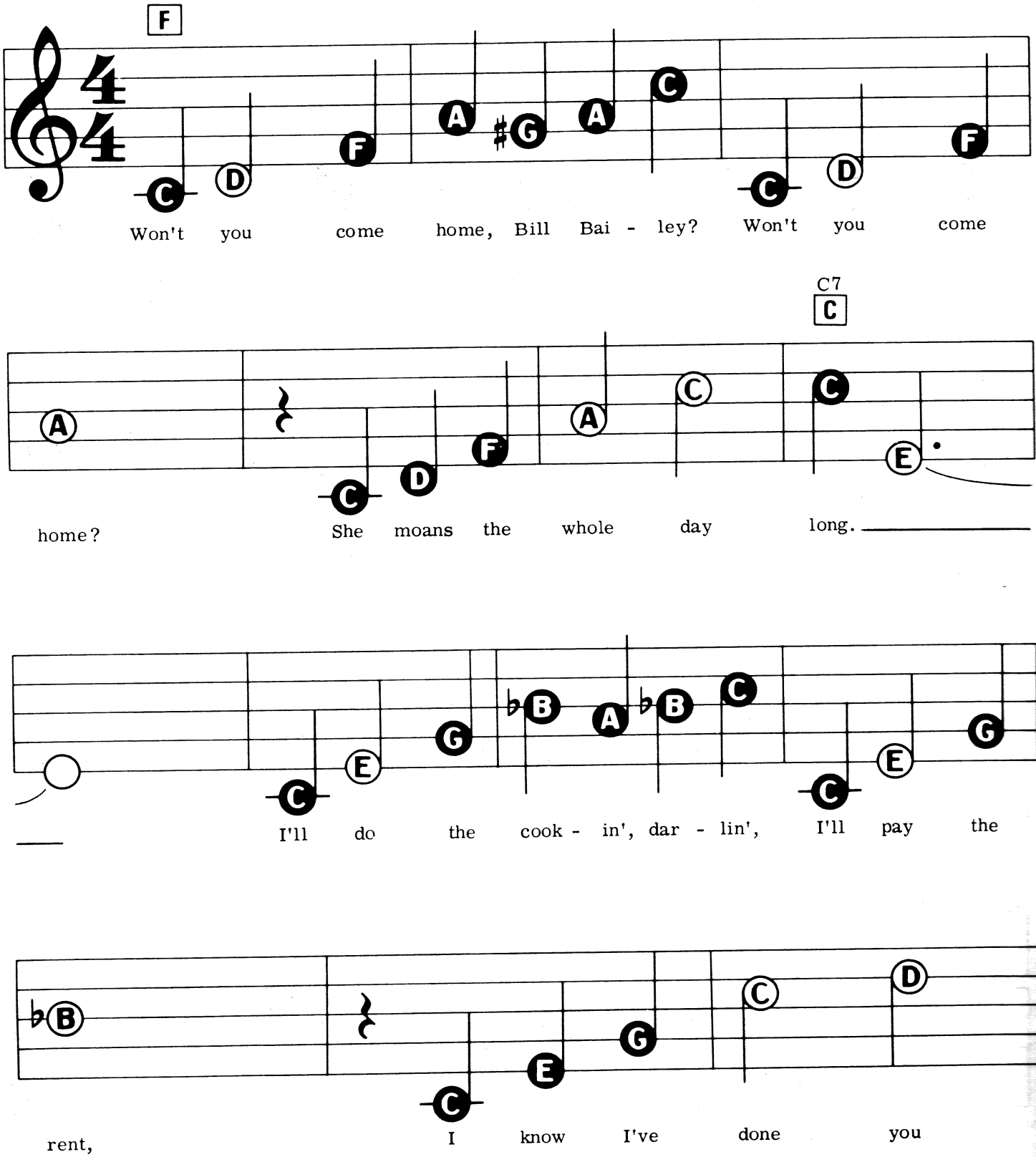

F
G7
C7
bar - rel
For the gang's all


1
F
C7
2
F
here.
here.

Bill Bailey, Won't You Please Come Home?

Suggested Registration:
JAZZ ORGAN or TRUMPET
Rhythm: SWING
Tempo: MEDIUM FAST

Traditional


F
Won't you come home, Bill Bai - ley? Won't you come
C7
C
home? She moans the whole day long.
I'll do the cook - in', dar - lin', I'll pay the
rent, I know I've done you

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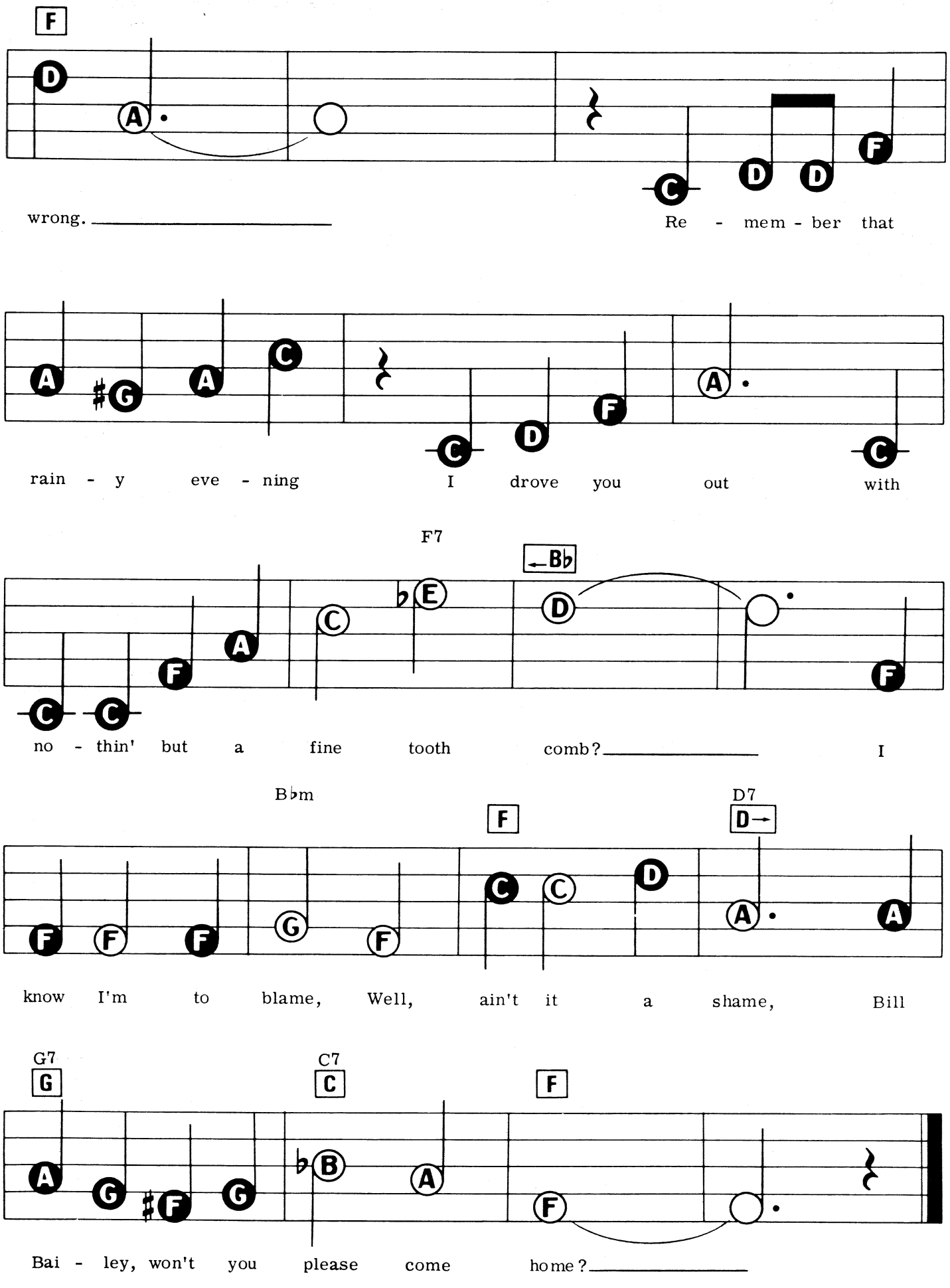
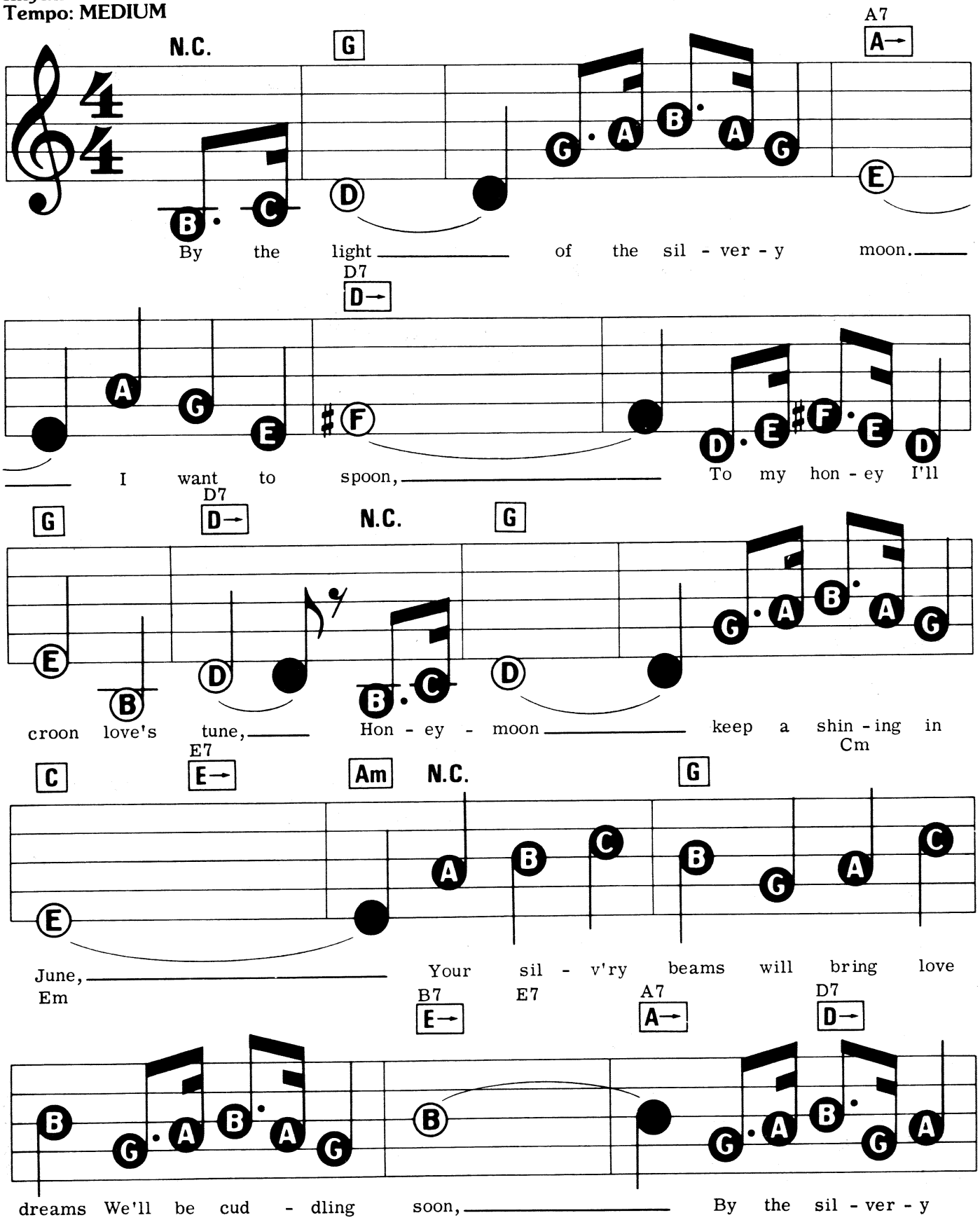

F
wrong.
Re - mem - ber that
rain - y eve - ning
I drove you out with
F7
Bb
no - thin' but a fine tooth comb?
I
Bbm
F
D7
D
know I'm to blame, Well, ain't it a shame, Bill
G7
G
C7
C
F
Bai - ley, won't you please come home?

By The Light Of The Silvery Moon

Suggested Registration:
PIANO or VIBRAPHONE
Rhythm: SWING
Tempo: MEDIUM

Words by Edward Madden
Music by Gus Edwards



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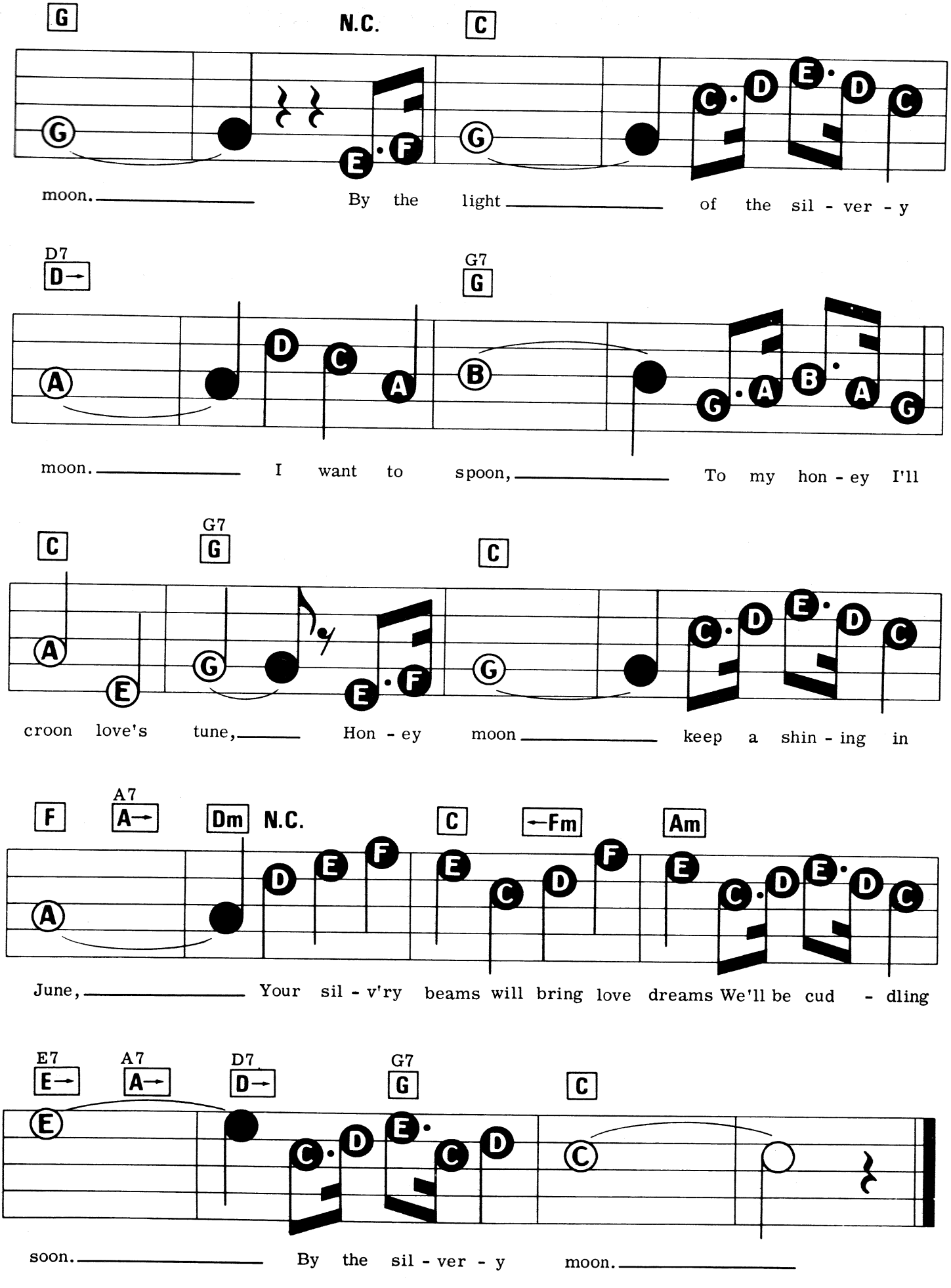
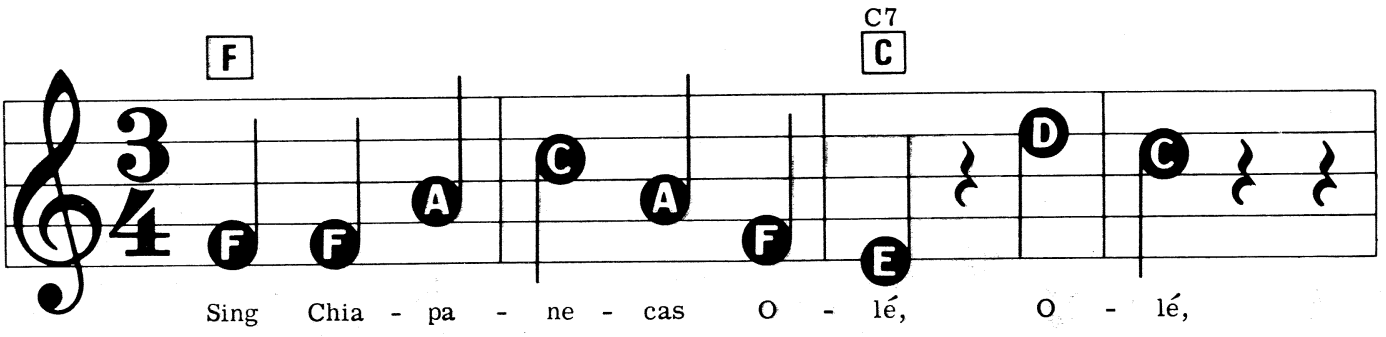
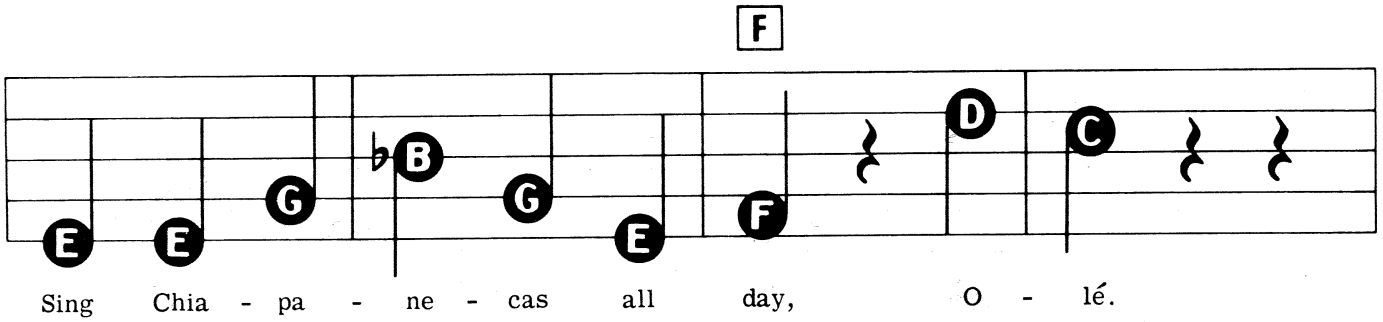

G
N.C.
C
moon. By the light of the sil - ver - y
D7
G7
moon. I want to spoon, To my hon - ey I'll
C
G7
C
croon love's tune, Hon - ey moon keep a shin - ing in
F
A7
Dm
N.C.
C
Fm
Am
June, Your sil - v'ry beams will bring love dreams We'll be cud - dling
E7
A7
D7
G7
C
soon. By the sil - ver - y moon.

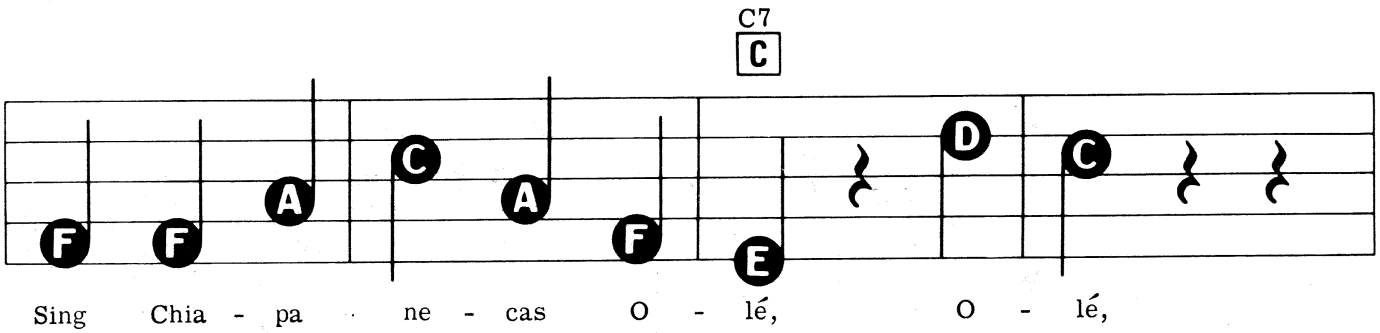
Mexican Hat Dance

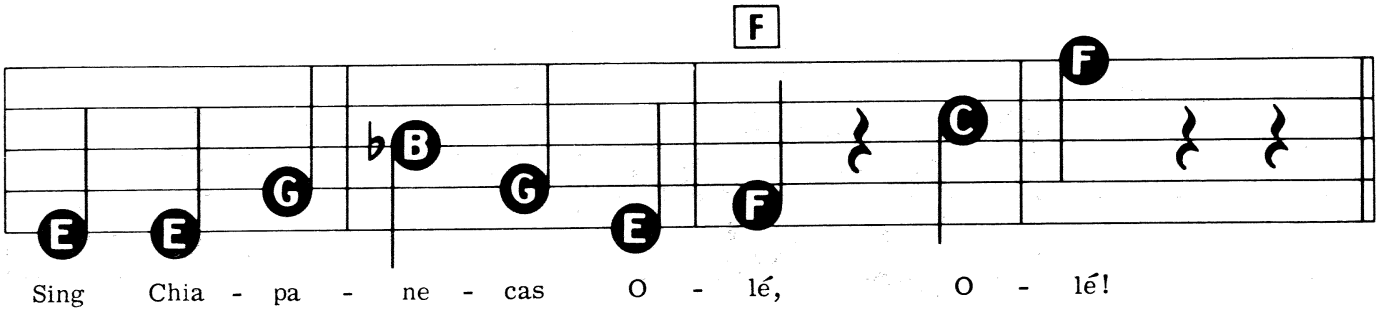
Suggested Registration:
TRUMPET or PIANO
Rhythm: WALTZ
Tempo: MEDIUM FAST

Traditional









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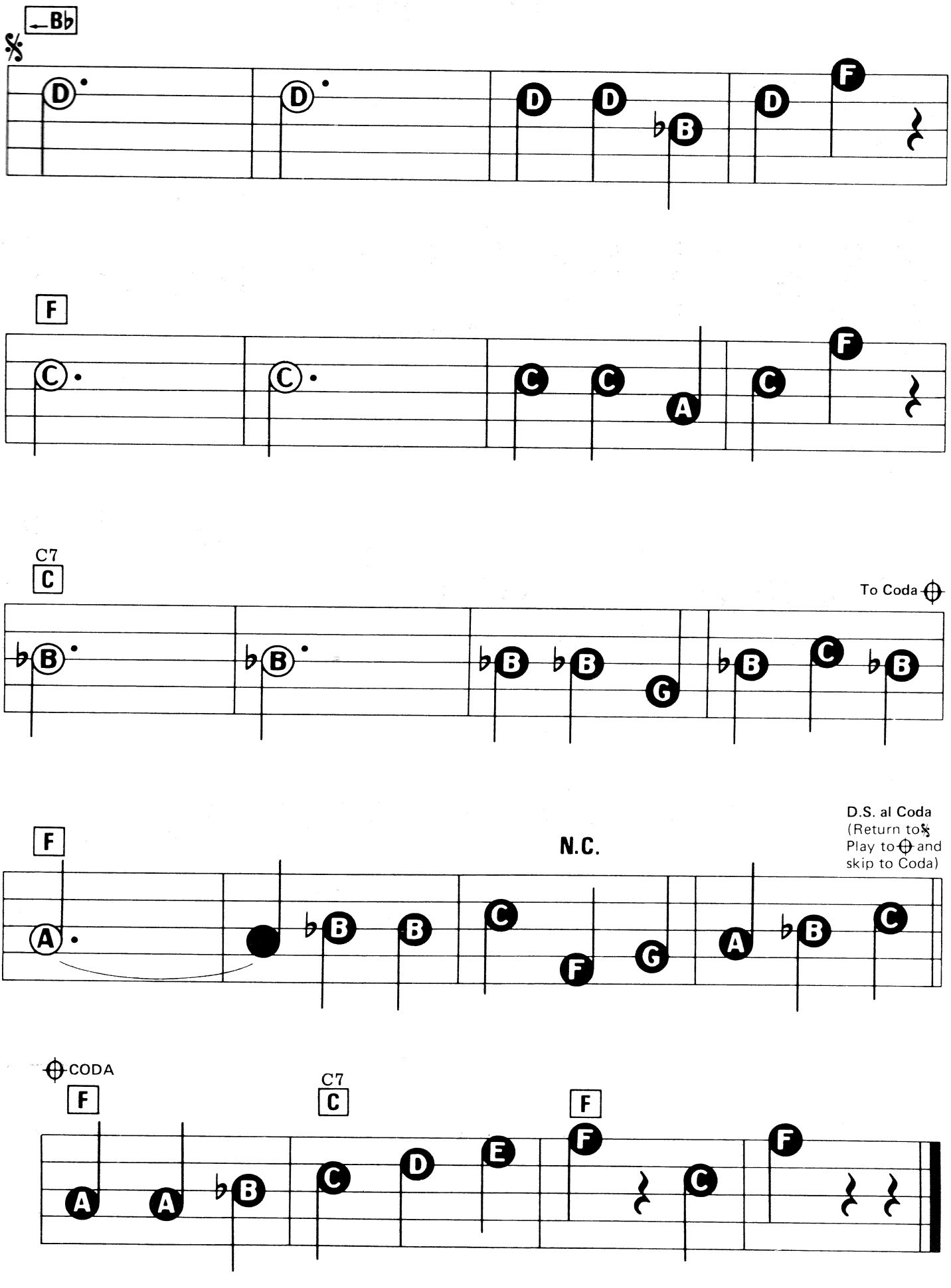
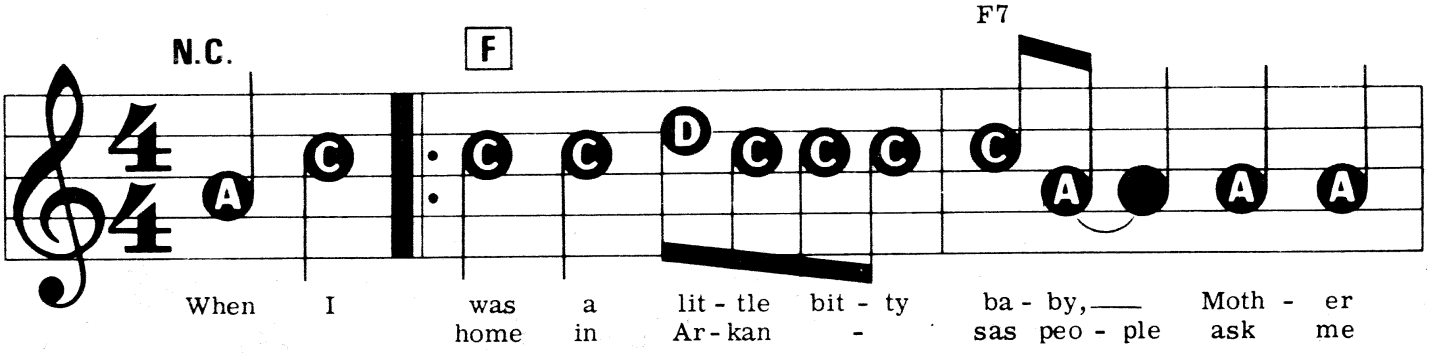

Bb
F
C7
C
To Coda
F
N.C.
D.S. al Coda
(Return to 𝄋
Play to ⊕ and
skip to Coda)
⊕ CODA
F
C7
C
F

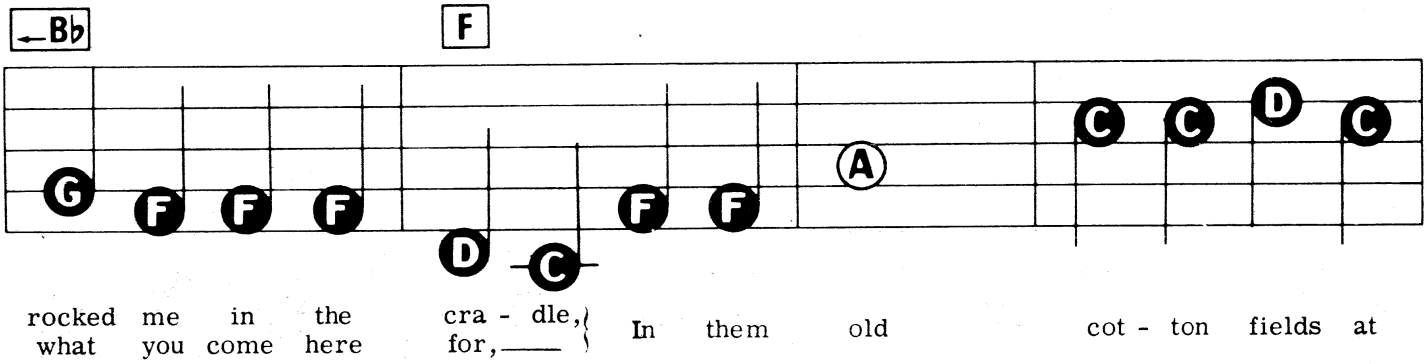
Cotton Fields

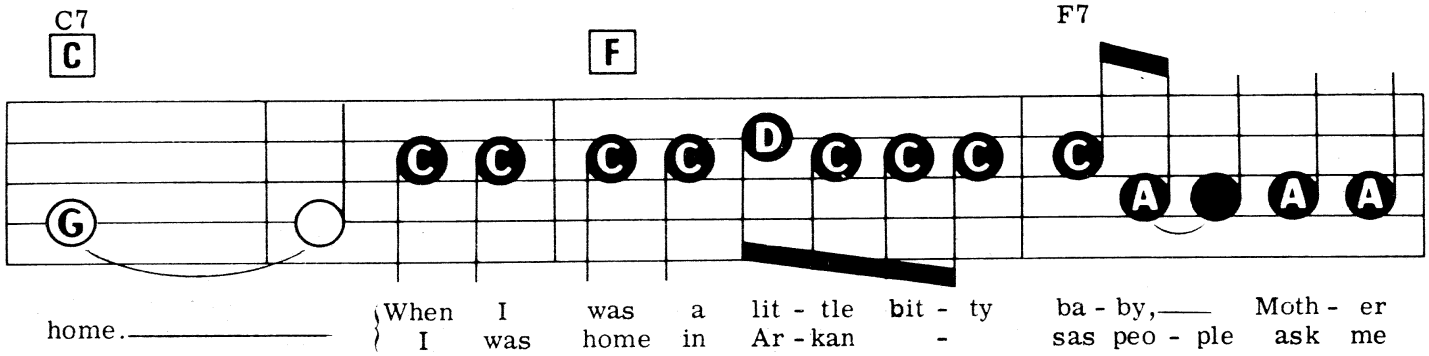
(The Cotton Song)

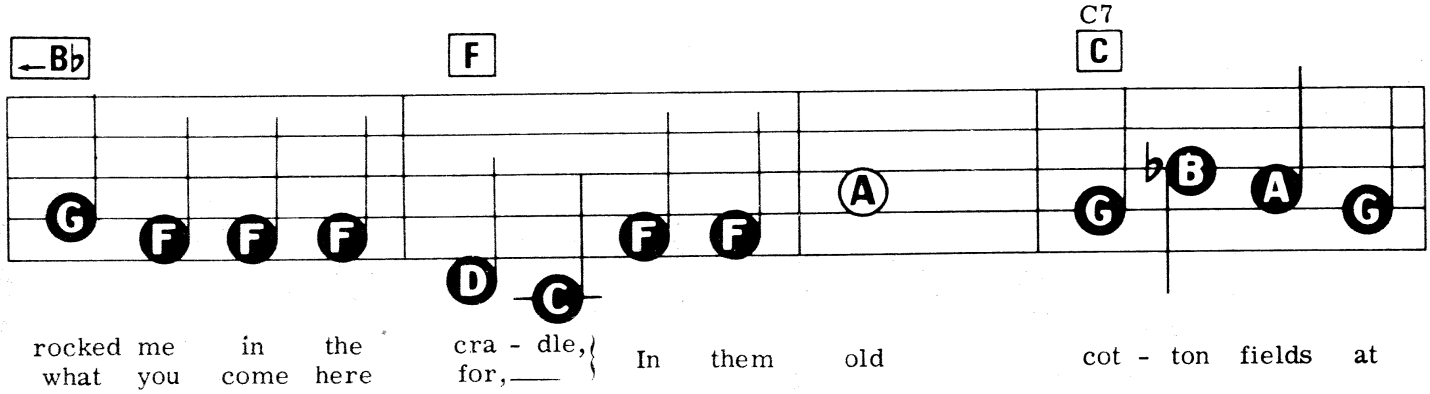
Suggested Registration:
GUITAR or PIANO
Rhythm: SWING
Tempo: MEDIUM

Words and Music by
Huddie Ledbetter









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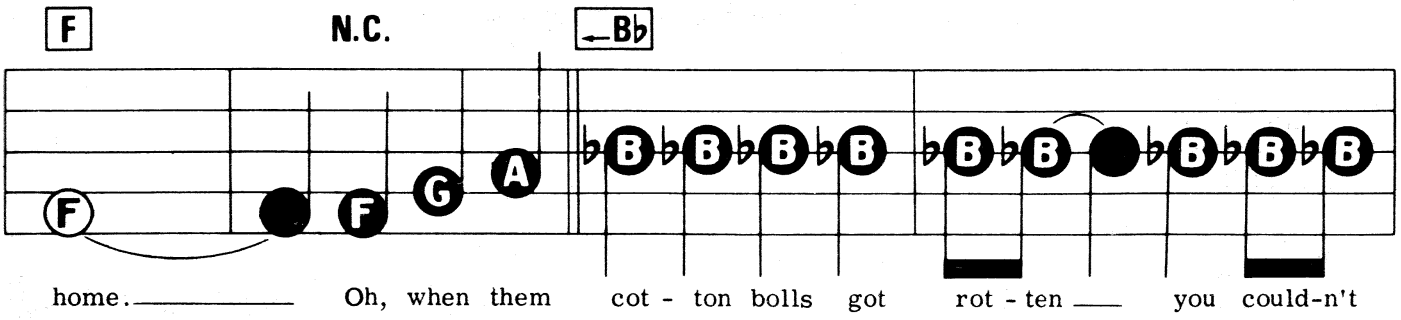
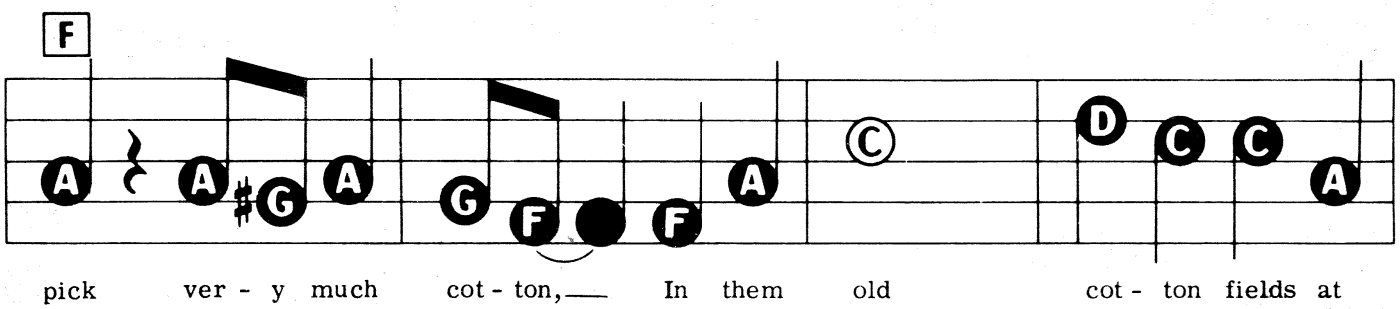
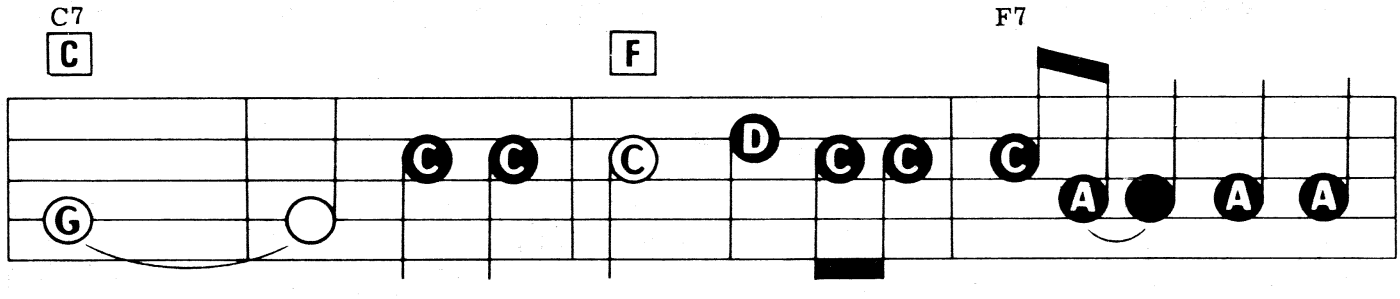
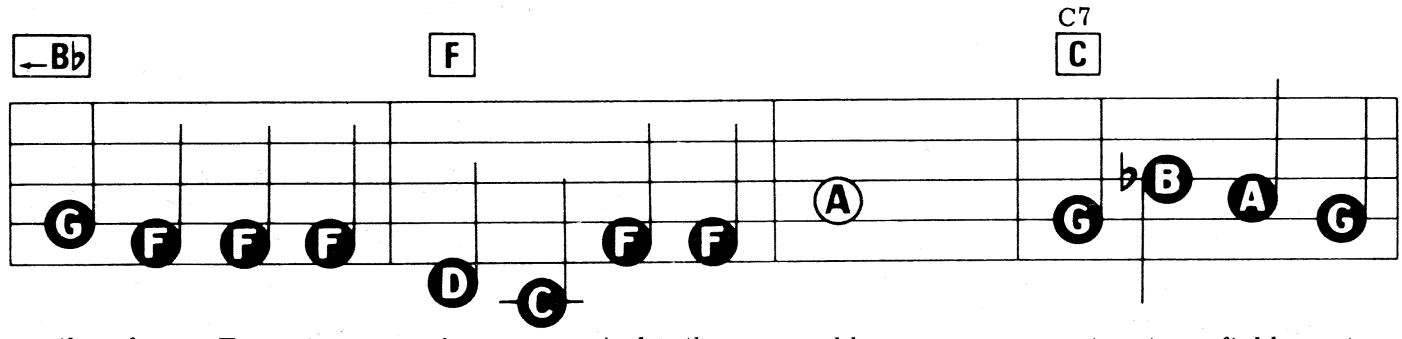
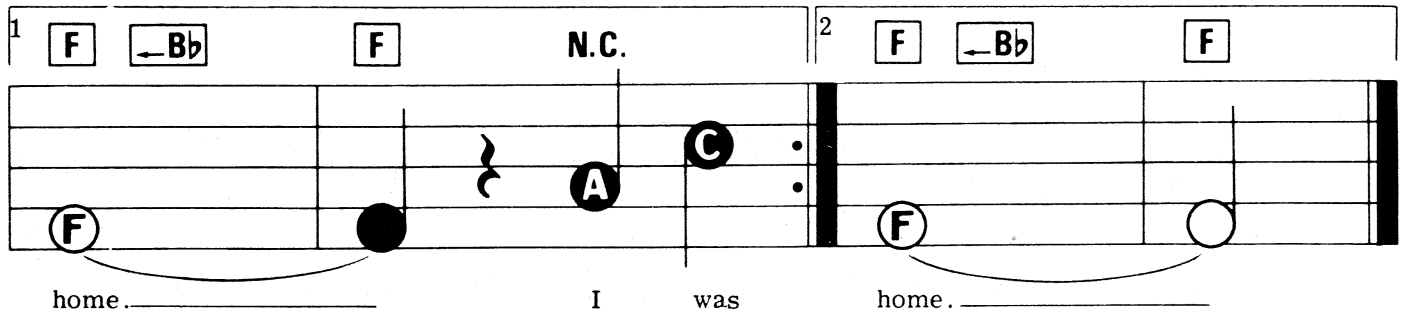

F
N.C.
Bb
home. Oh, when them cot - ton bolls got rot - ten you could-n't


F
pick ver - y much cot - ton, In them old cot - ton fields at


C7
C
F
F7
home. It was down in Lou'- si - an - a just a


Bb
F
C7
C
mile from Tex - ar - ka - na, And them old cot - ton fields at

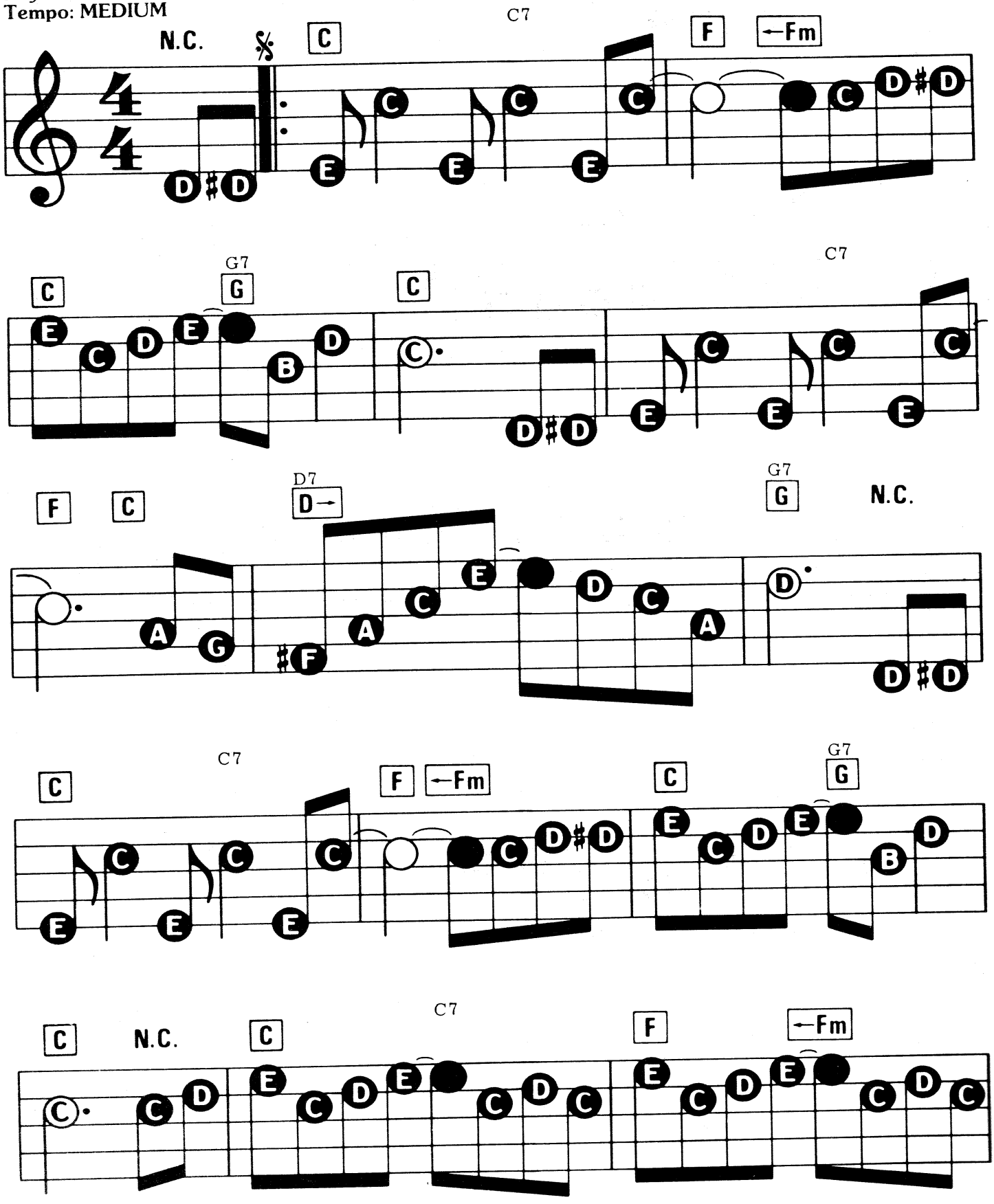

1
F
Bb
F
N.C.
2
F
Bb
F
home. I was home.

The Entertainer

(From the motion picture "THE STING")

Suggested Registration:
PIANO or CELESTE
Rhythm: SWING
Tempo: MEDIUM

Traditional



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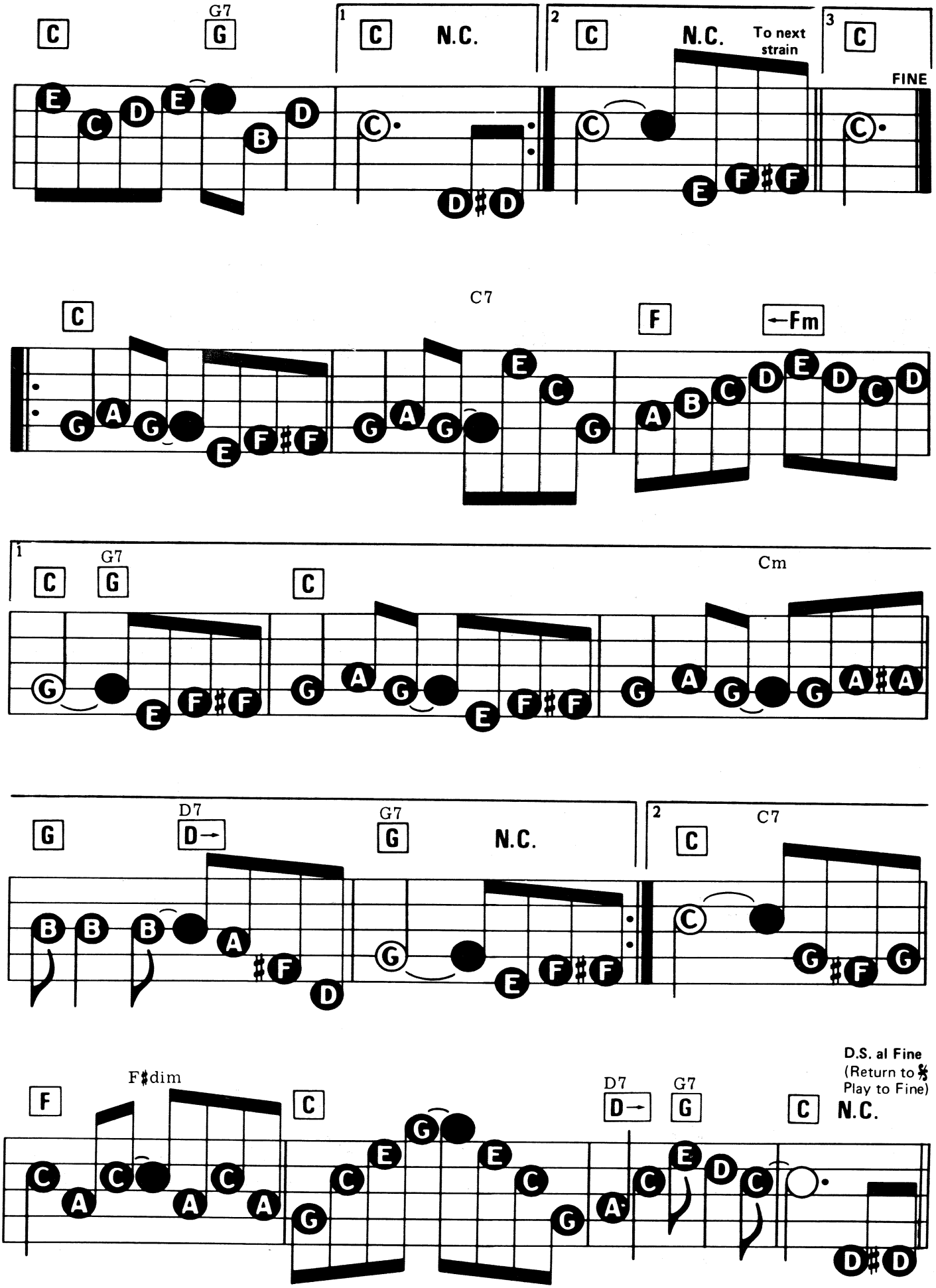
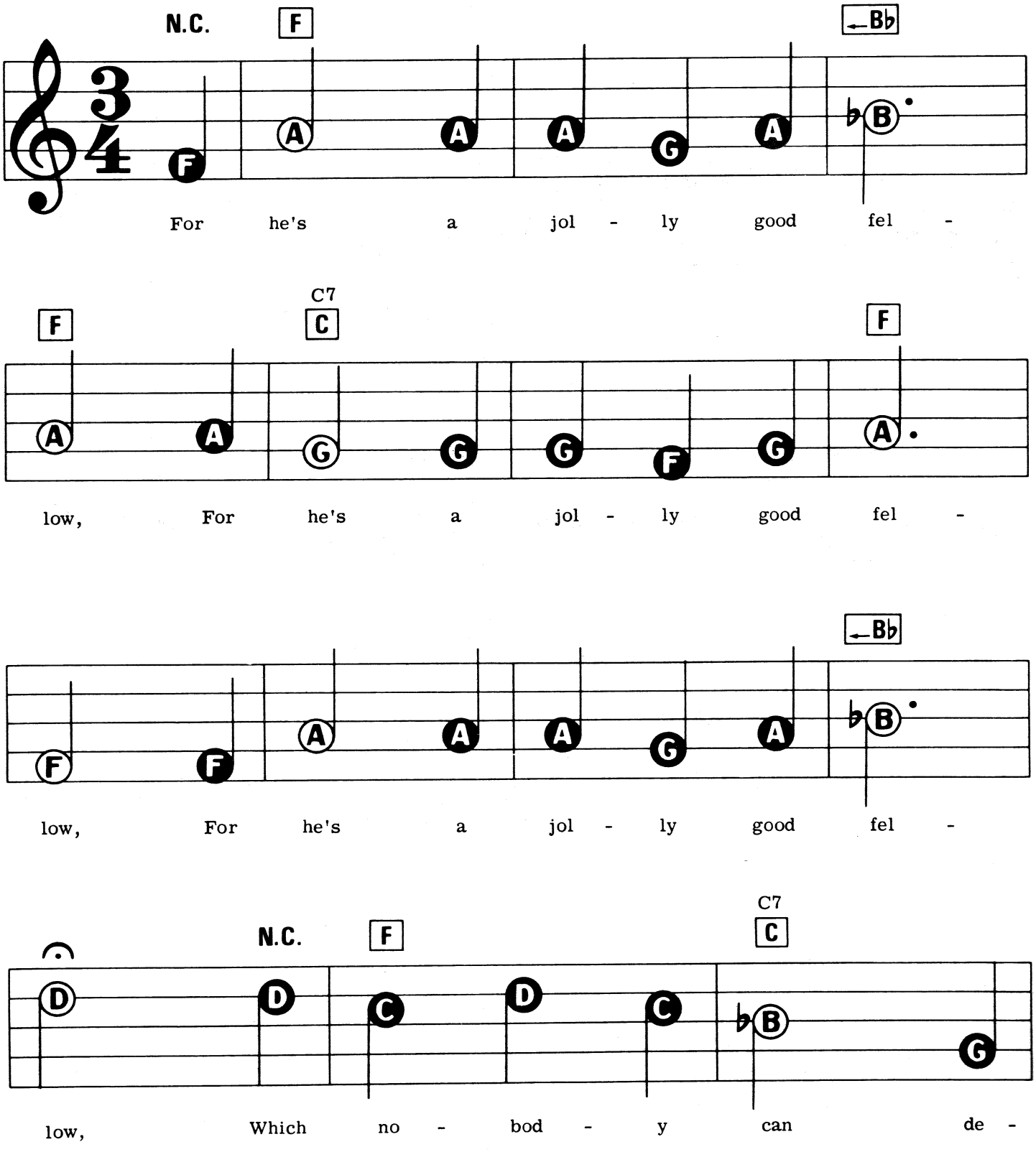

C
G7
G
1
C
N.C.
2
C
N.C.
To next strain
3
C
FINE
C7
F
Fm
1
G7
Cm
D7
D
G7
N.C.
2
C7
F#dim
D7
G7
D.S. al Fine
(Return to 𝄋
Play to Fine)
N.C.

For He's A Jolly Good Fellow

Suggested Registration:
BRASS or PIANO
Rhythm: SWING
Tempo: MEDIUM

Traditional



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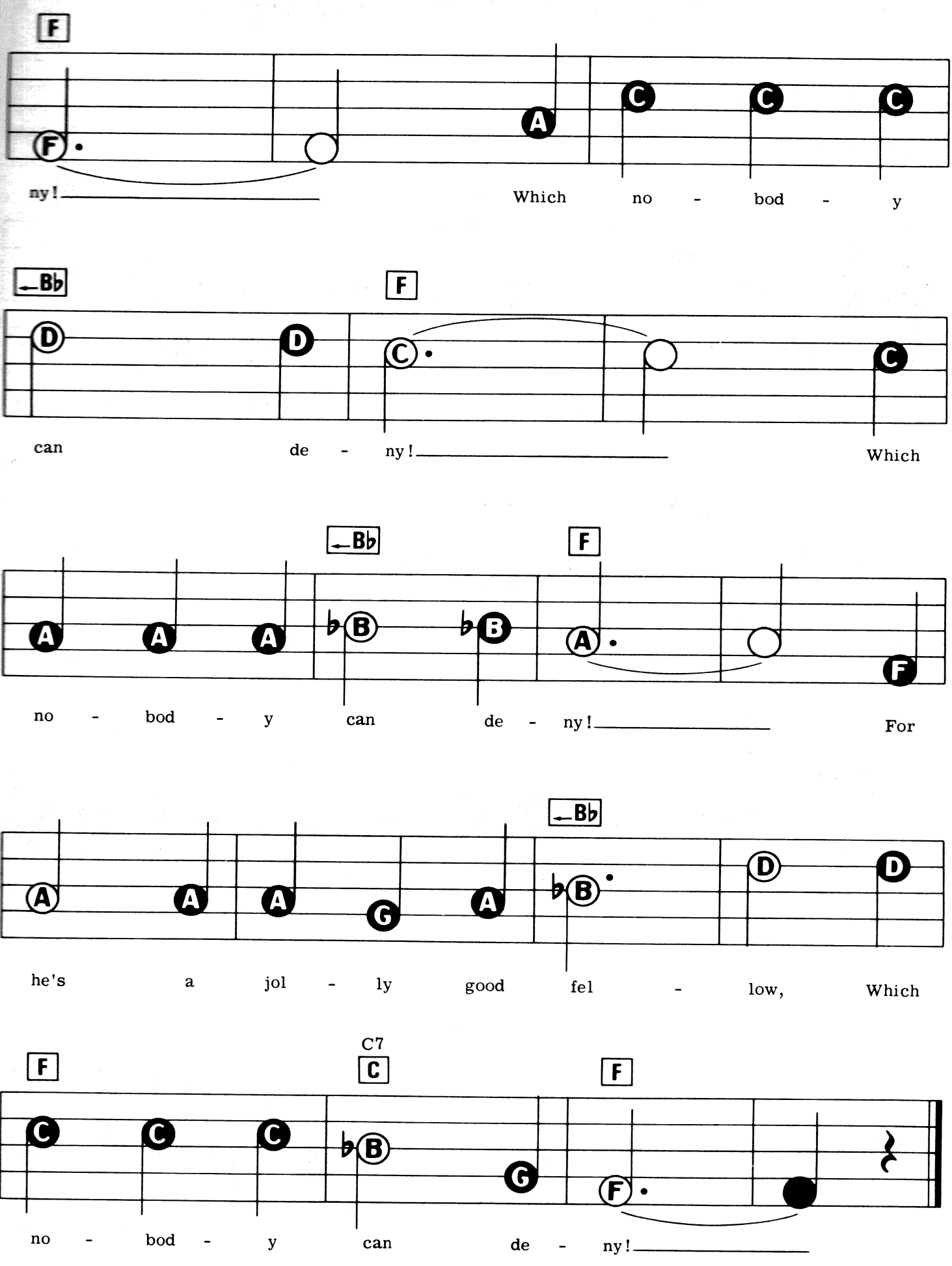
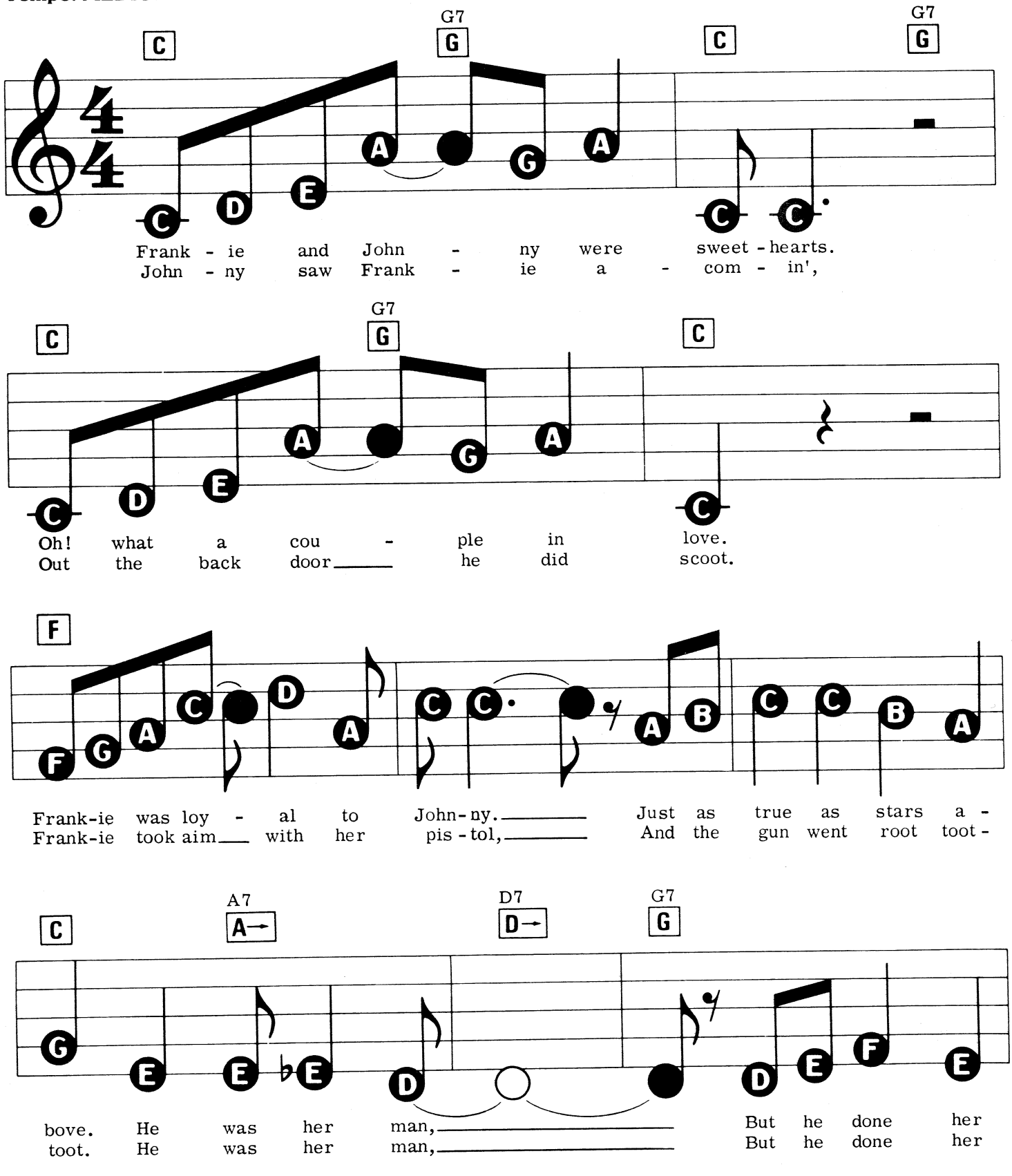

F
ny! Which no - bod - y
Bb
F
can de - ny! Which
Bb
F
no - bod - y can de - ny! For
Bb
he's a jol - ly good fel - low, Which
C7
F
C
F
no - bod - y can de - ny!

Frankie And Johnny

Suggested Registration:
TRUMPET or PIANO
Rhythm: SWING
Tempo: MEDIUM

Traditional



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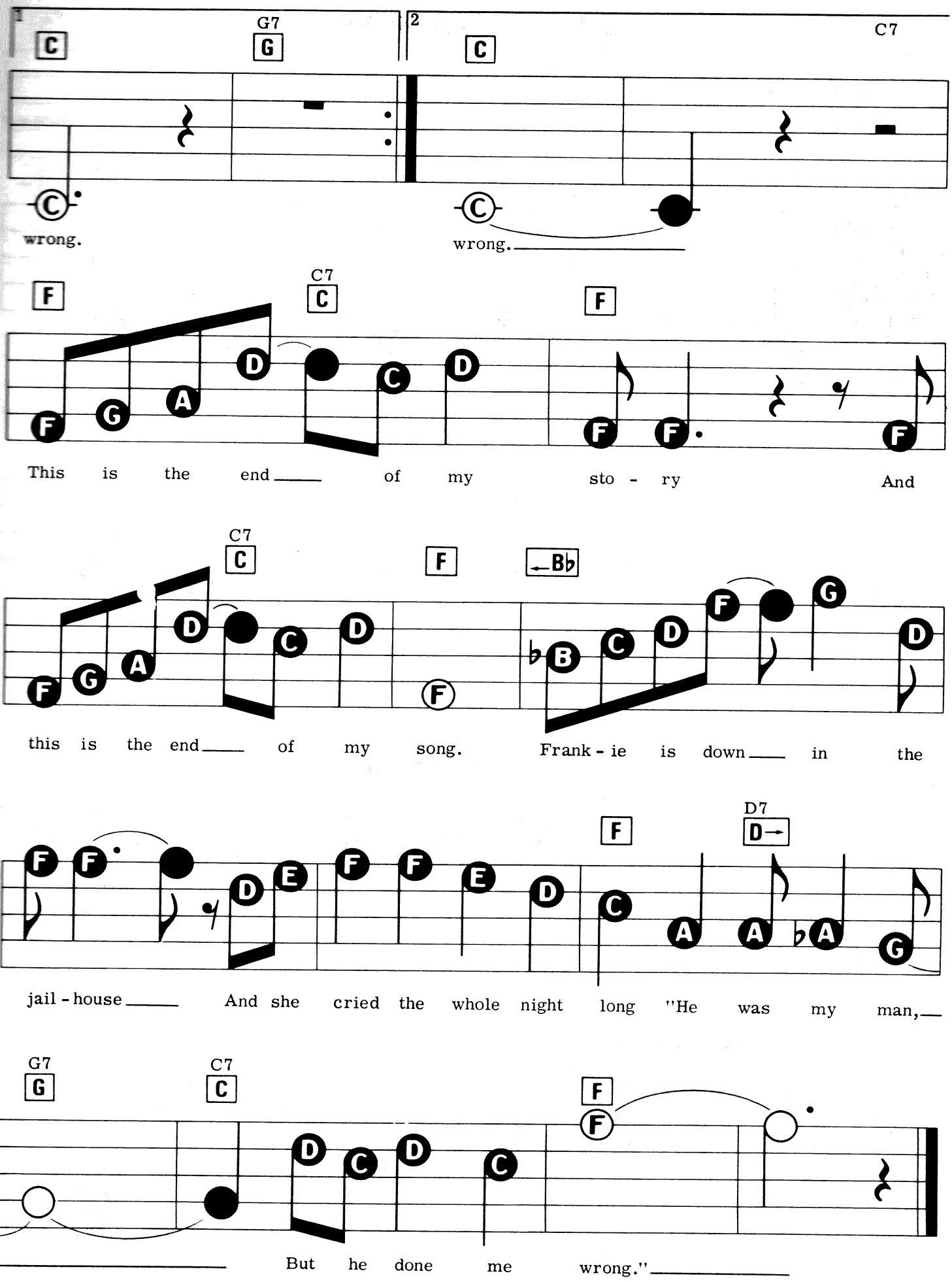
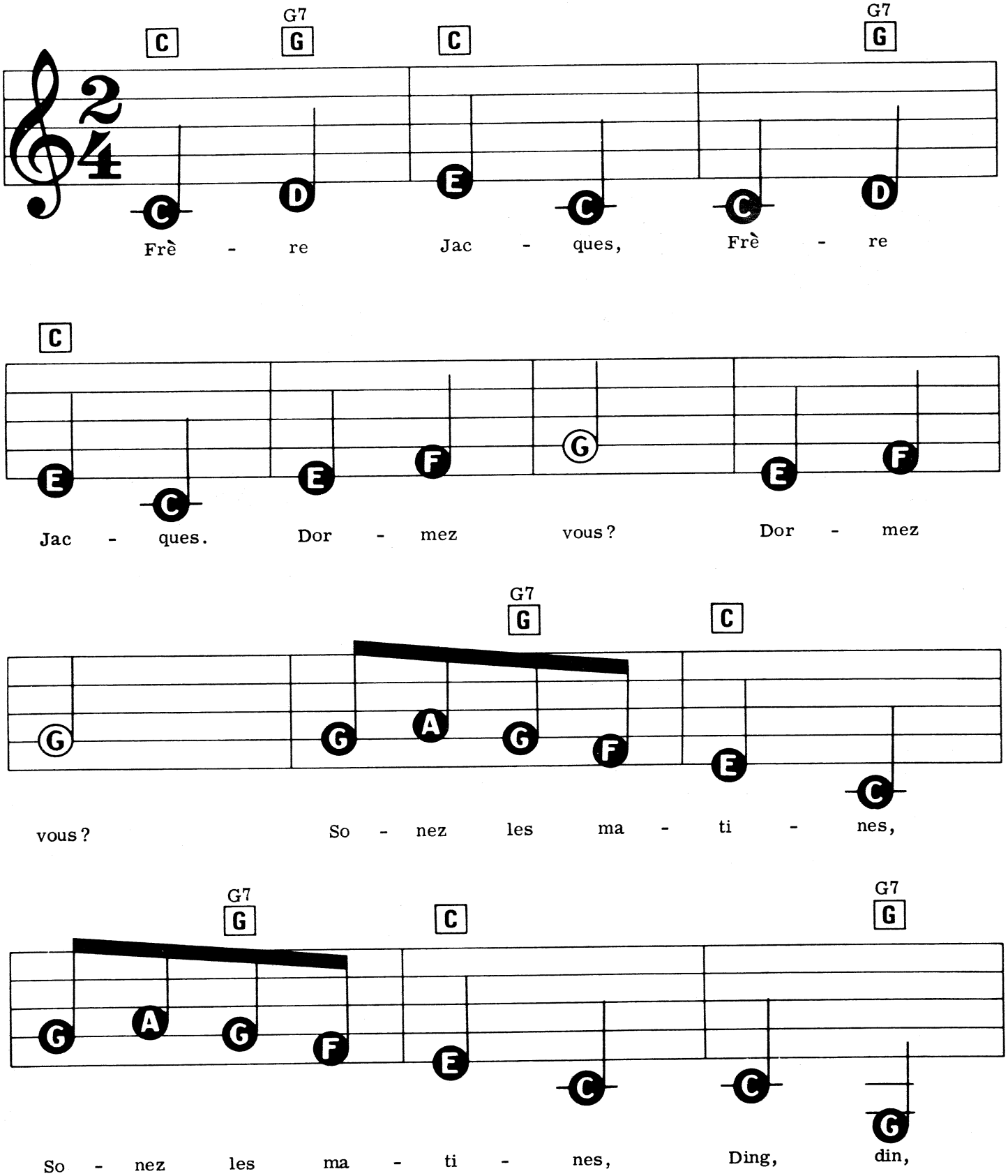

1
C
G7
G
2
C
C7
wrong.
wrong.
F
C7
C
F
This is the end of my sto - ry And
C7
C
F
Bb
this is the end of my song. Frank - ie is down in the
F
D7
D
jail - house And she cried the whole night long "He was my man,
G7
G
C7
C
F
F
But he done me wrong."

Frère Jacques

Suggested Registration:
CELESTE or PIANO
Rhythm: SWING
Tempo: MEDIUM

Traditional



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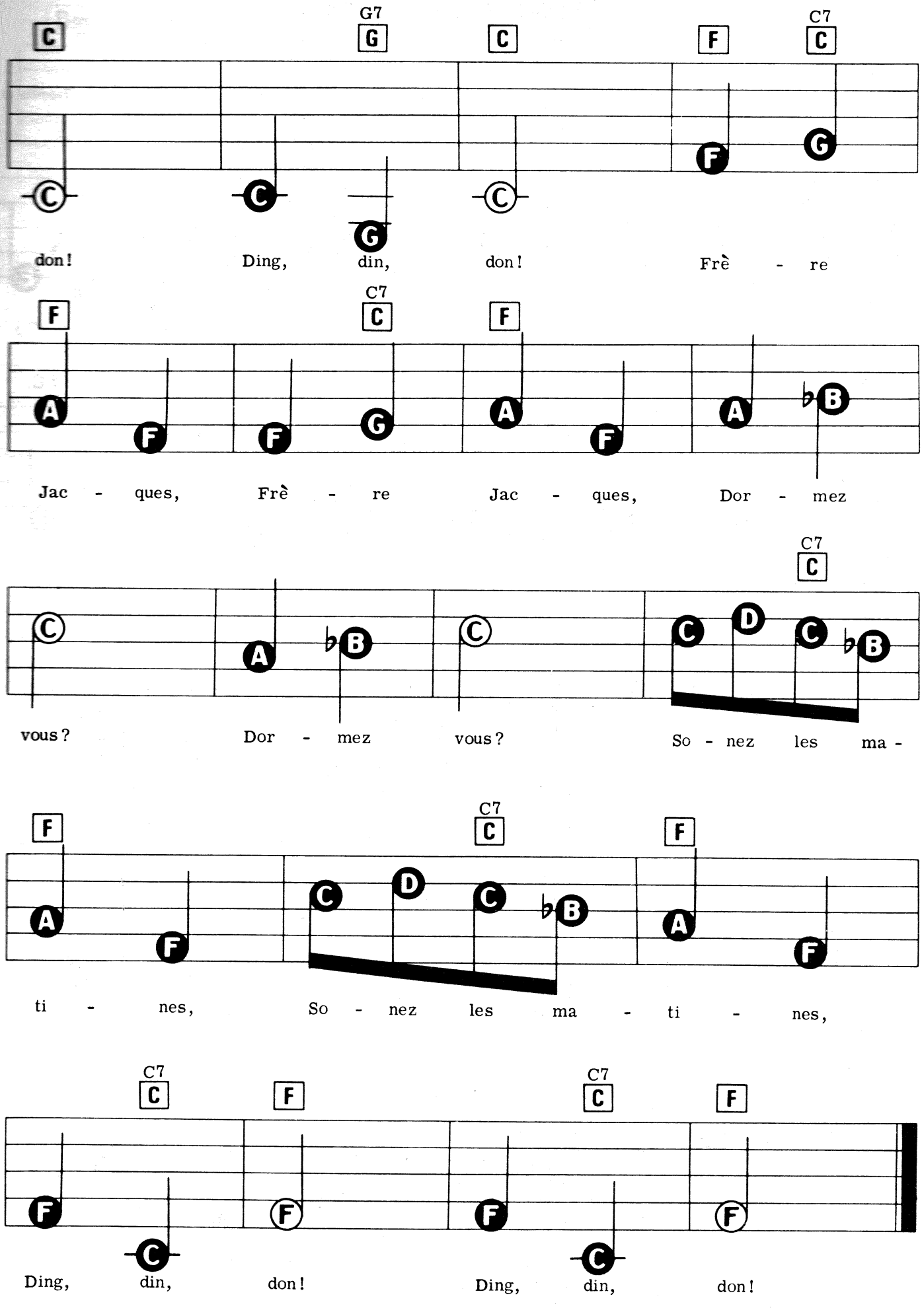
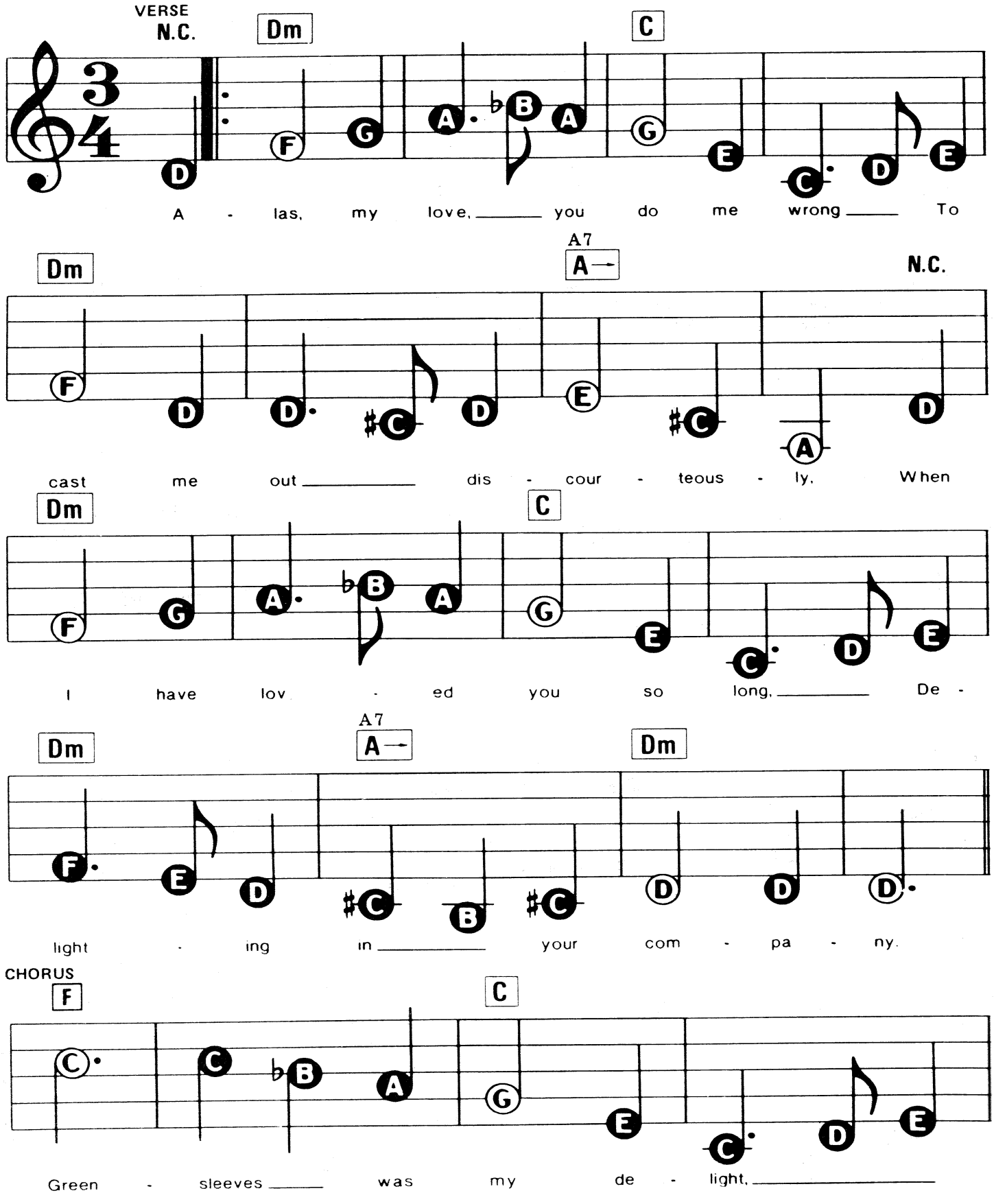

C G7 C F C7 C
don! Ding, din, don! Frè - re
F C7 F
Jac - ques, Frè - re Jac - ques, Dor - mez
C7
vous? Dor - mez vous? So - nez les ma -
F C7 F
ti - nes, So - nez les ma - ti - nes,
C7 F C7 F
Ding, din, don! Ding, din, don!

Greensleeves

Suggested Registration:
FLUTES or VIBRAPHONE
Rhythm: WALTZ
Tempo: MEDIUM

Traditional



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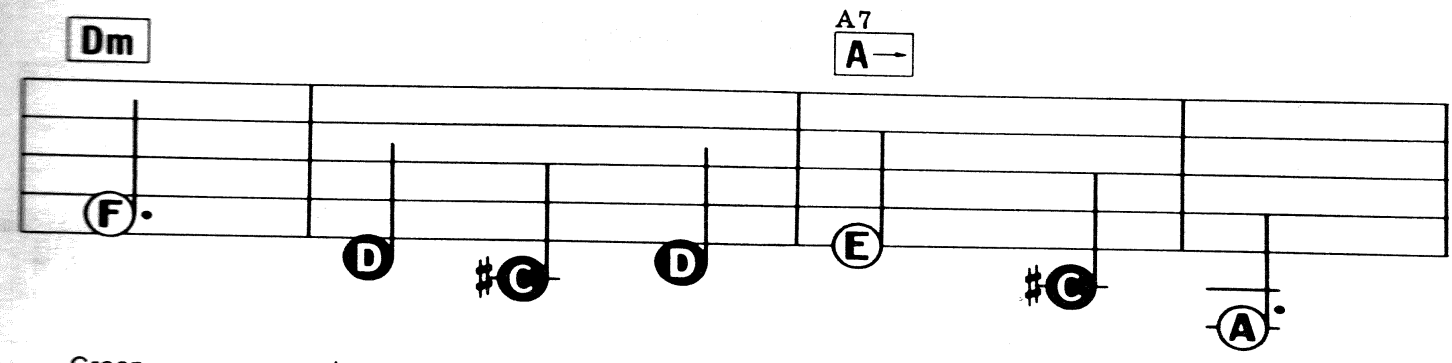
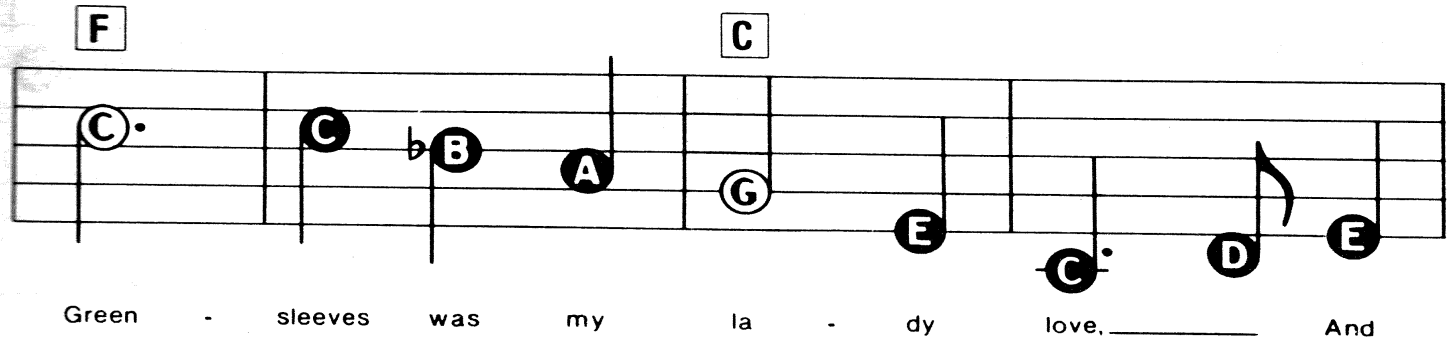
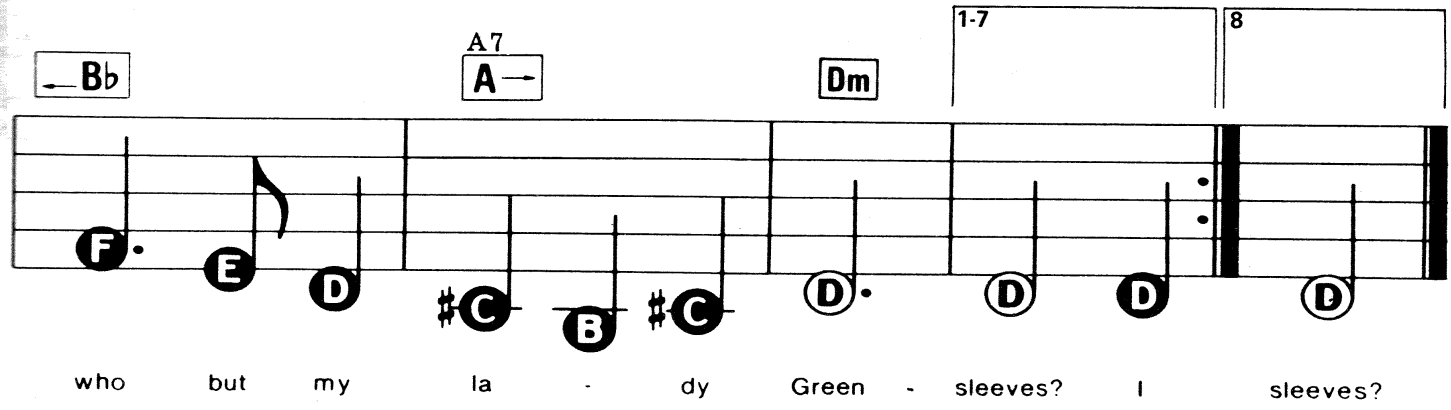






2. I have been ready at your hand
To grant whatever you would crave;
I have both wagered life and land,
Your love and good will for to have.
CHORUS

3. I bought thee kerchiefs to thy head
That were wrought fine and gallantly;
I kept thee both at board and bed,
Which cost my purse well favoredly.
CHORUS

4. Thy smock of gold so crimson red,
With pearls bedecked sumptously.
The like no other lasses had,
And yet thou wouldest not love me.
CHORUS

5. Thy gown was of the grassy green,
Thy sleeves of satin hanging by;
Which made thee be our harvest queen,
And yet thou wouldest not love me.
CHORUS

6. Thou couldst desire no earthly thing,
But still thou hadst it readily;
Thy music still to play and sing,
And yet thou wouldest not love me.
CHORUS

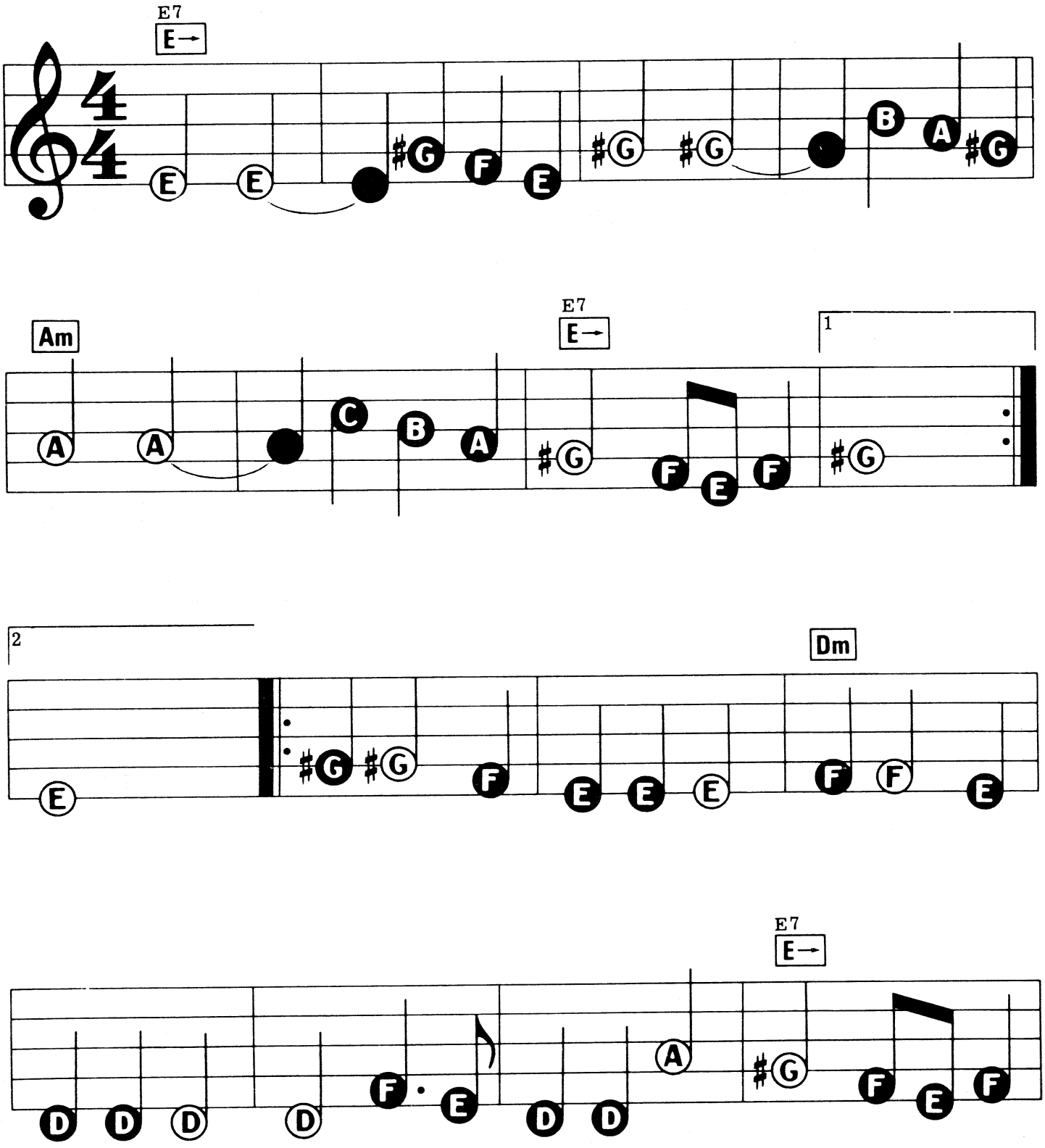
7. Well, I will pray to God on high
That thou my constancy mayst see;
And that yet once before I die
Thou wilt vouchsafe to love me.

8. Greensleeves, now farewell, adieu!
God I pray to prosper thee;
For I am still thy lover true -
Come once again and love me.
CHORUS

Havah Nagilah

Suggested Registration:
TRUMPET or VIBRAPHONE
Rhythm: SWING
Tempo: MEDIUM

Traditional



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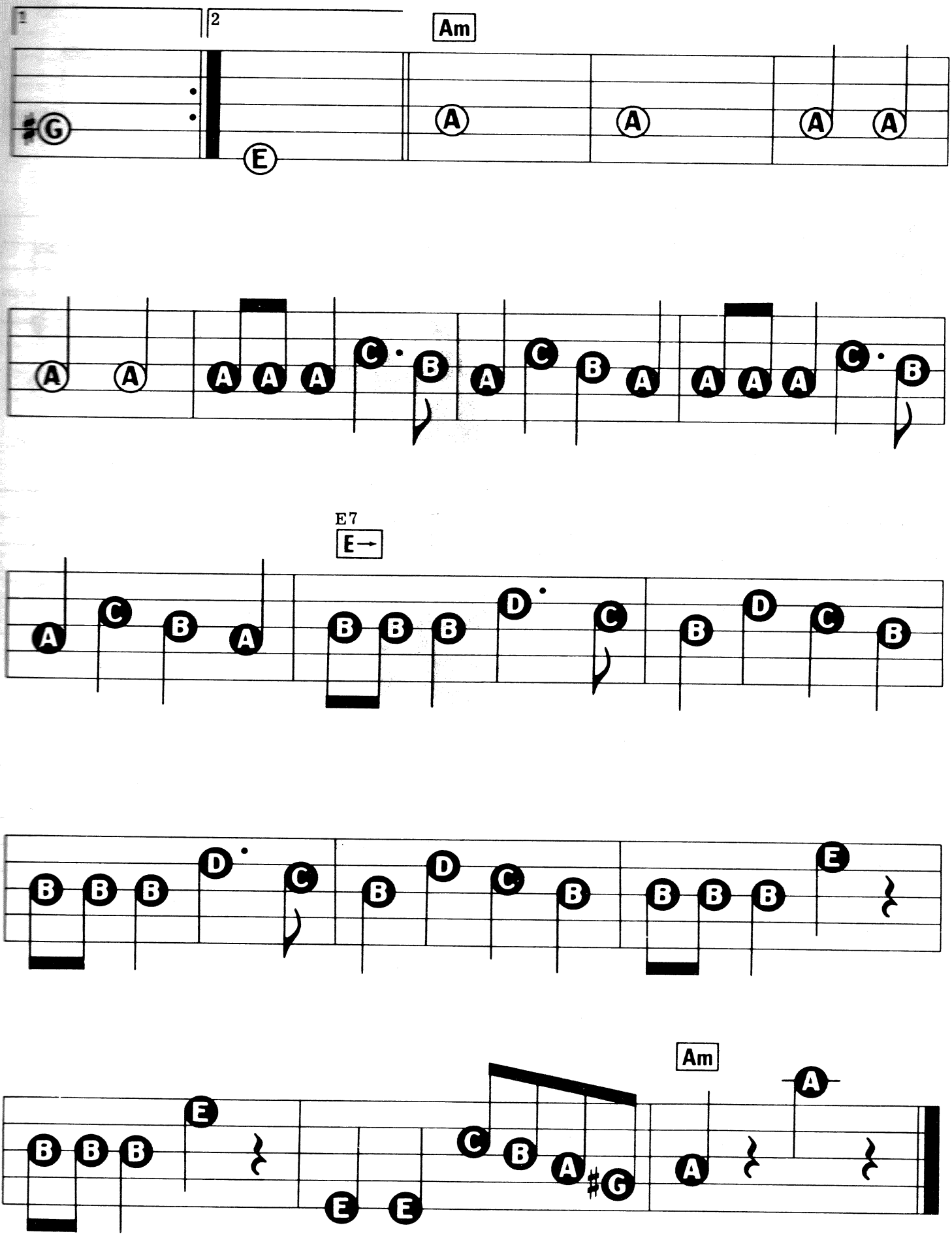
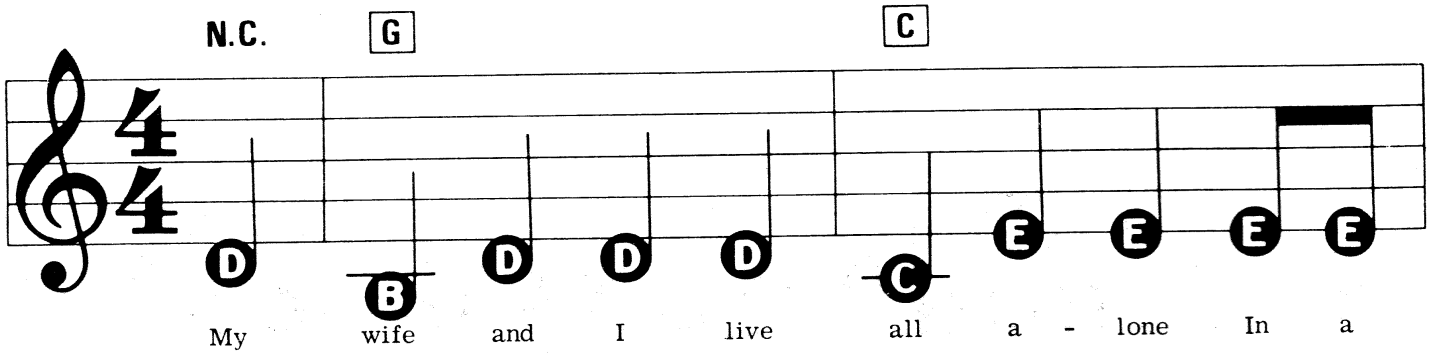
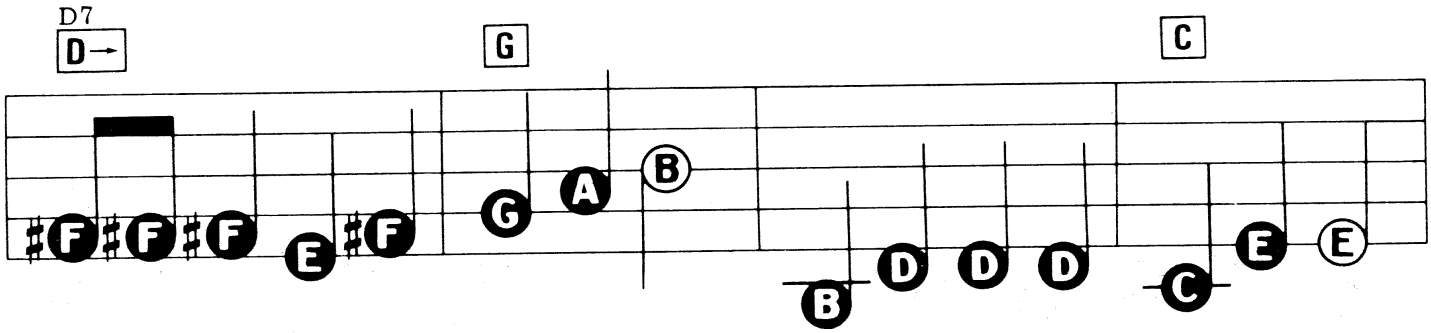

1
2
Am
G
E
A
A
A
A
A
A
A
A
A
C
B
A
C
B
A
A
A
A
C
B
E7
E→
A
C
B
A
B
B
B
D
C
B
D
C
B
B
B
B
D
C
B
D
C
B
B
B
B
E
Am
B
B
B
E
E
E
C
B
A
G
A
A

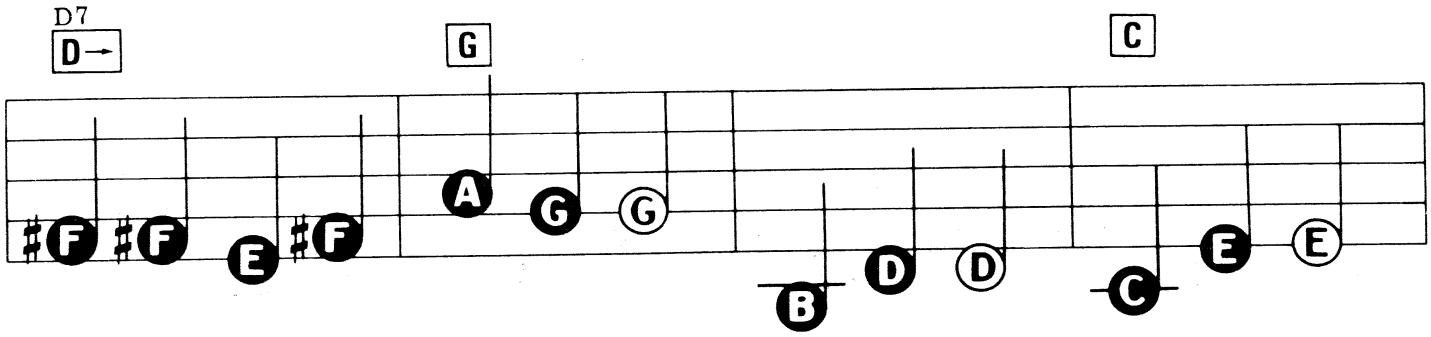
Little Brown Jug

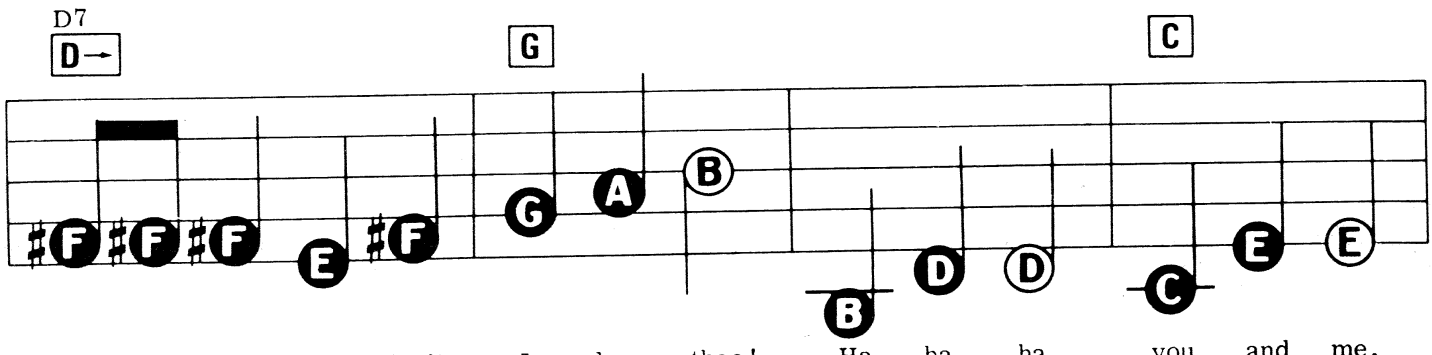
Suggested Registration:
OBOE or PIANO
Rhythm: SWING
Tempo: MEDIUM

Traditional









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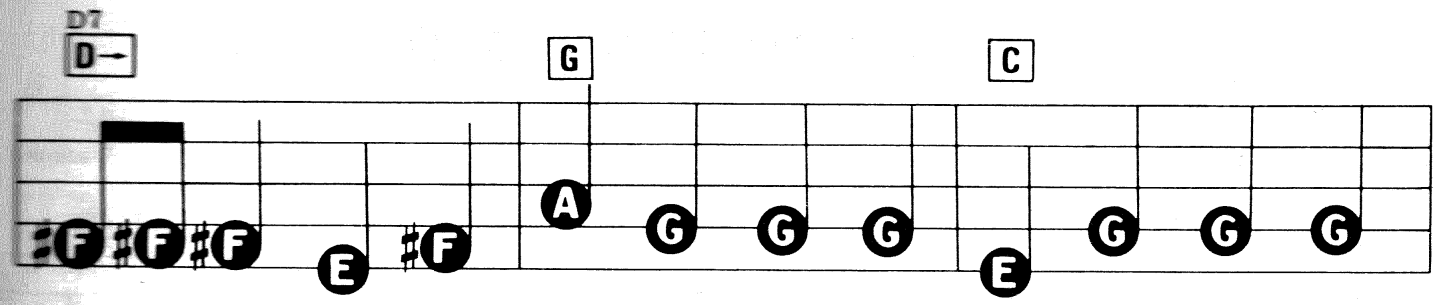
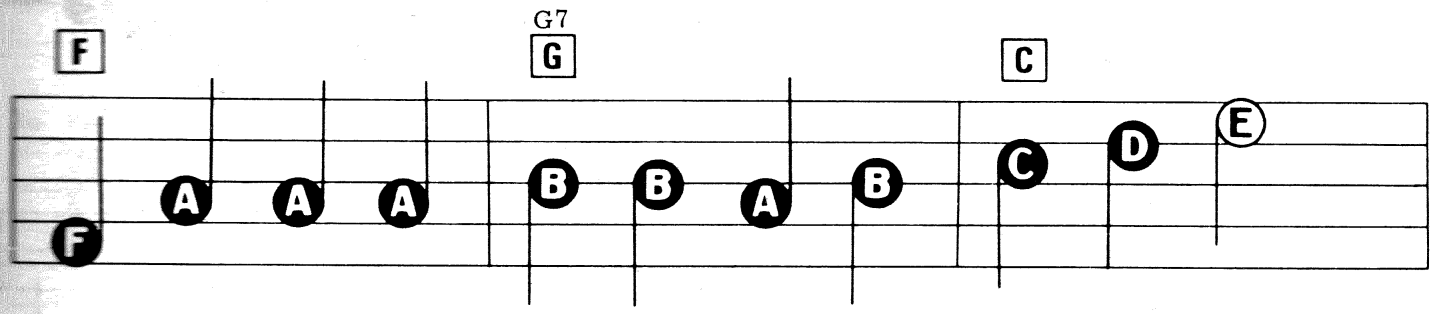
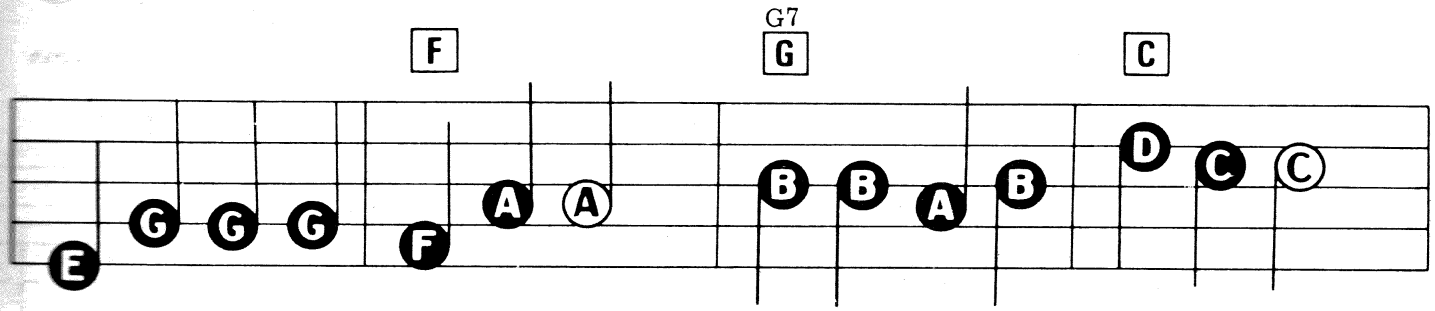


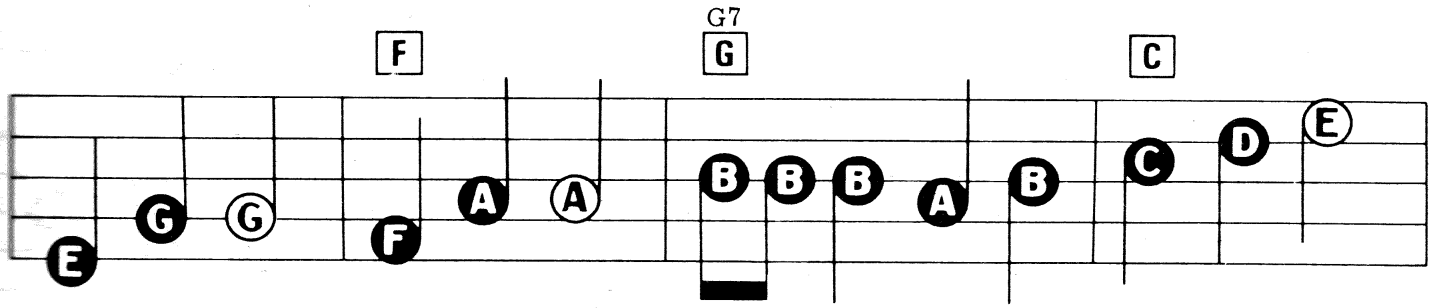
Lit - tle brown jug don't I love thee! 'Tis you who make my



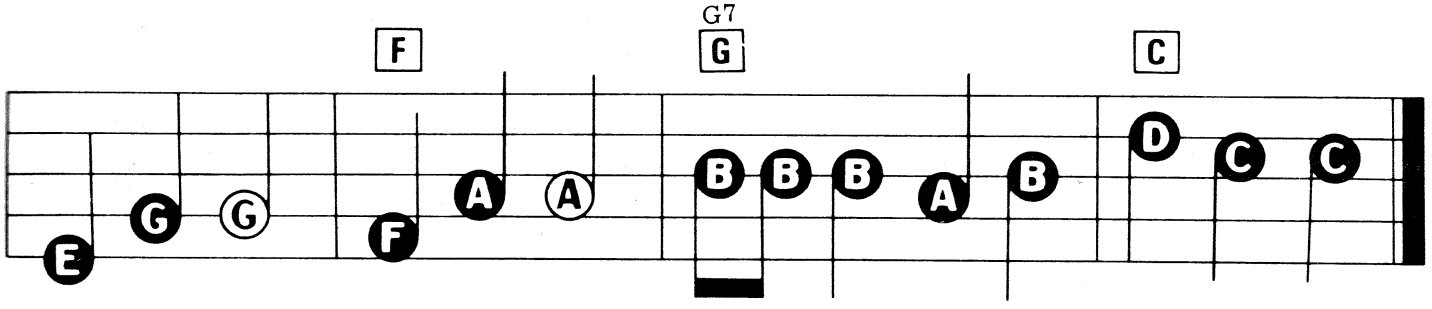
friends my foes, 'Tis you who makes me wear old clothes,



Here you are so near my nose, Tip her up and down she goes!



Ha, ha, ha, you and me, Lit - tle brown jug, don't I love thee!

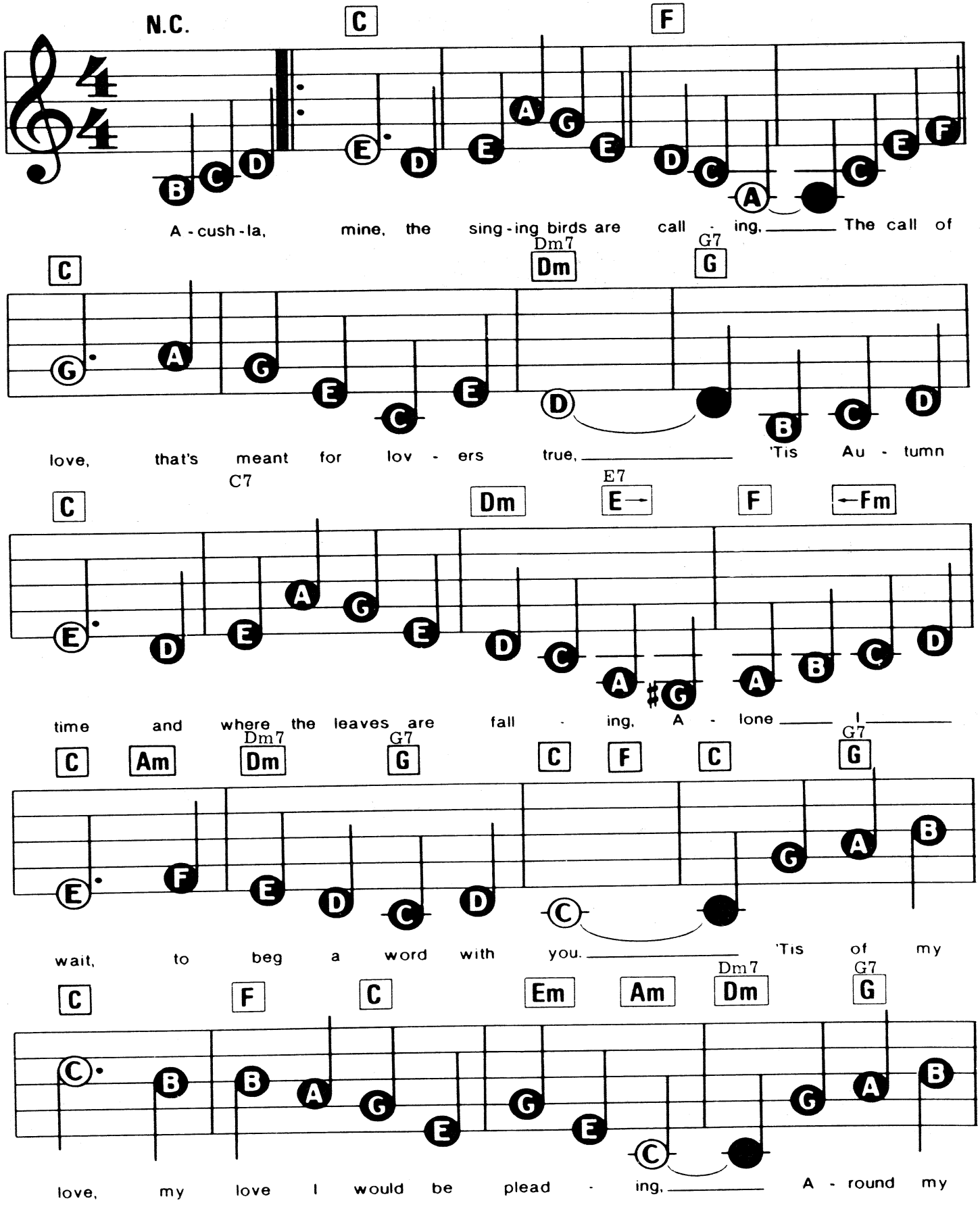


Ha, ha, ha, you and me, Lit - tle brown jug, don't I love thee!

Londonderry Air

Suggested Registration:
STRINGS or FLUTE
Tempo: MEDIUM

Traditional


N.C.
C
F
A - cush - la, mine, the sing - ing birds are call - ing, The call of
Dm7
Dm
G7
G
love, that's meant for lov - ers true, 'Tis Au - tumn
C7
E7
E
Fm
time and where the leaves are fall - ing, A - lone I
Am
wait, to beg a word with you. 'Tis of my
Em
love, my love I would be plead - ing, A - round my

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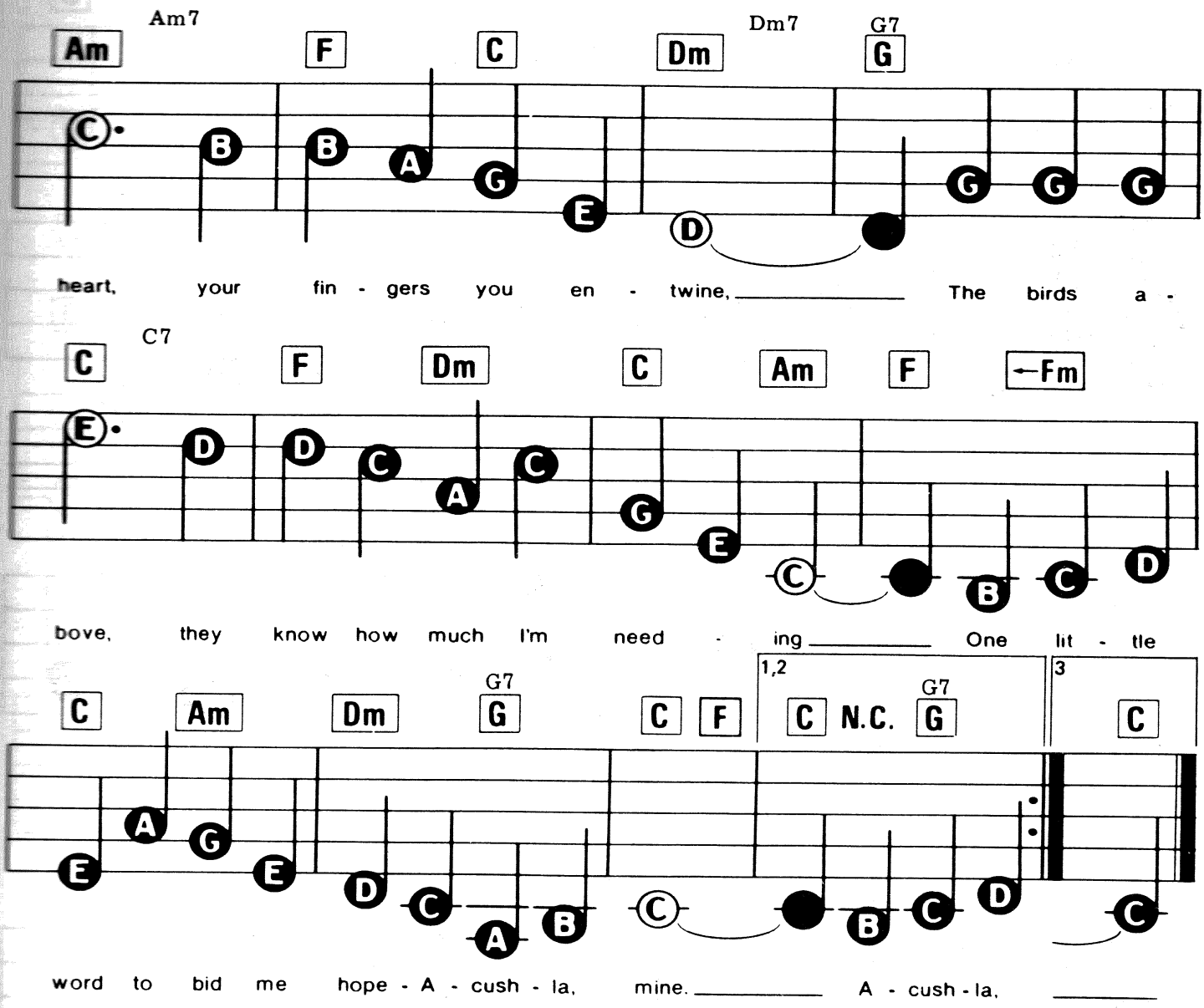


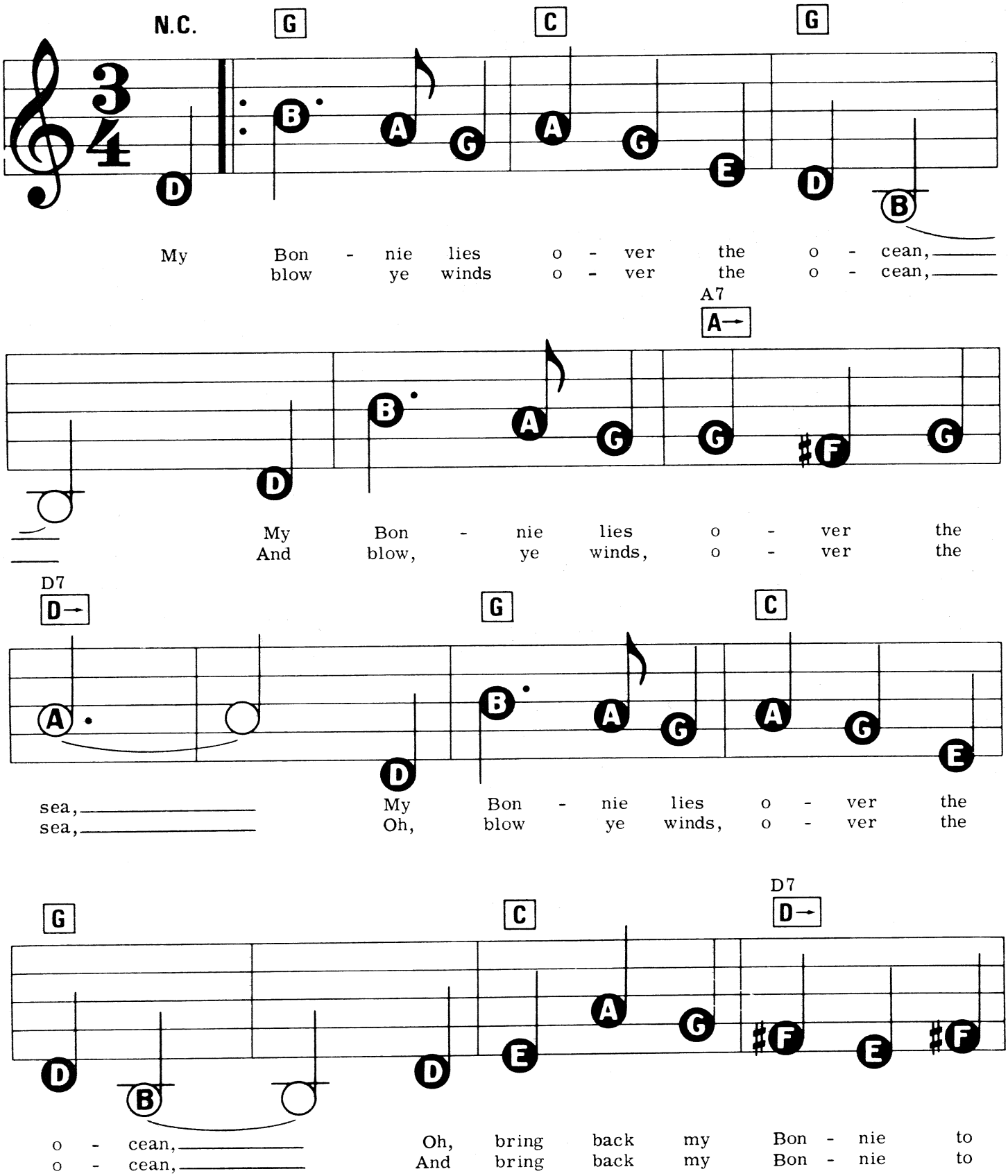
2. Acushla, mine, your lips are ever smiling,
They smiled their way into my longing heart,
Your roguish eyes to me are so beguiling,
I pray the Saints, that never we may part.
When Winter comes, and all the world is dreary,
And sun and stars no longer seem to shine,
The world is dark, and I am sad and weary,
'Tis then I need you most of all - Acushla, mine.

3. Acushla, mine, when birds again are singing,
Their mating song, and all the land is gay,
When, at the church, the wedding bells are ringing,
Mavourneen, dear, 'twill be a happy day.
And through the years no matter what the weather,
Around my heart, your love will still entwine,
We'll wander on, as long as we're together,
And wander in to Paradise - Acushla, mine.

My Bonnie Lies Over The Ocean

Suggested Registration:
VIBRAPHONE or PIANO
Rhythm: WALTZ
Tempo: MEDIUM

Traditional



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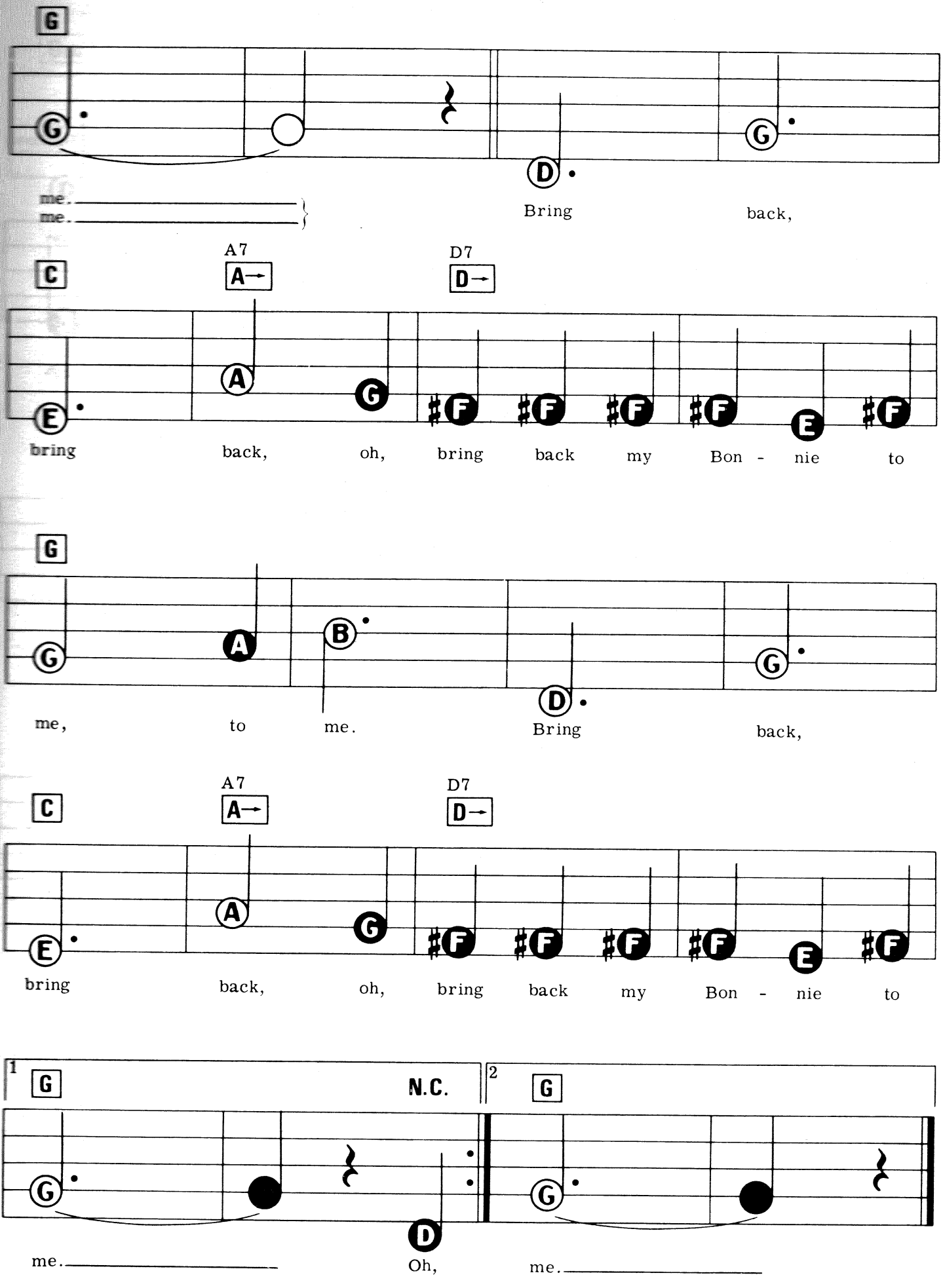
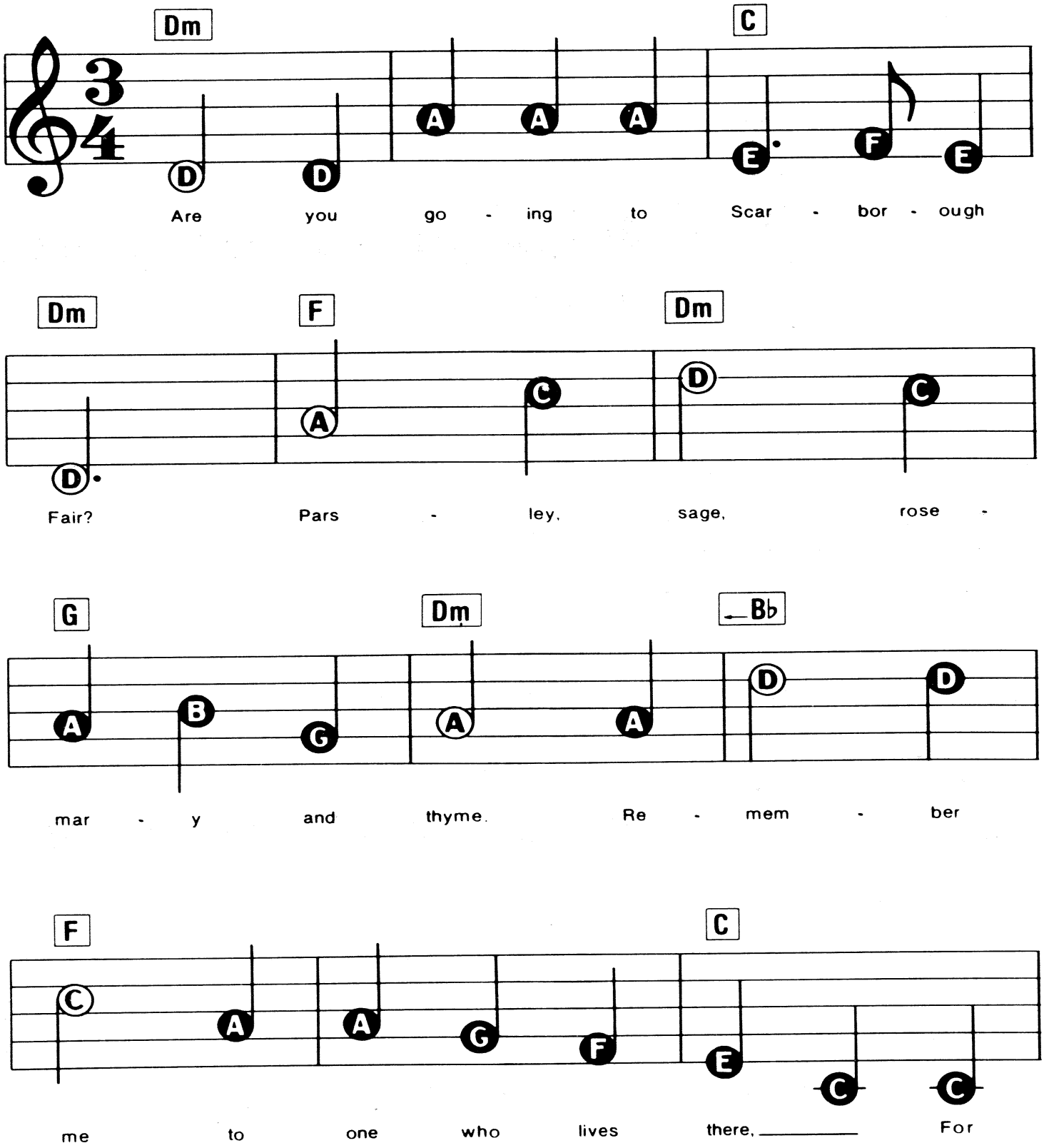

G
me.
me.
Bring
back,
A7
D7
C
bring
back,
oh,
bring
back
my
Bon - nie
to
me,
to
me.
Bring
back,
1
N.C.
2
Oh,

Scarborough Fair

Suggested Registration:
FLUTE or PIANO
Rhythm: WALTZ
Tempo: MEDIUM

Traditional



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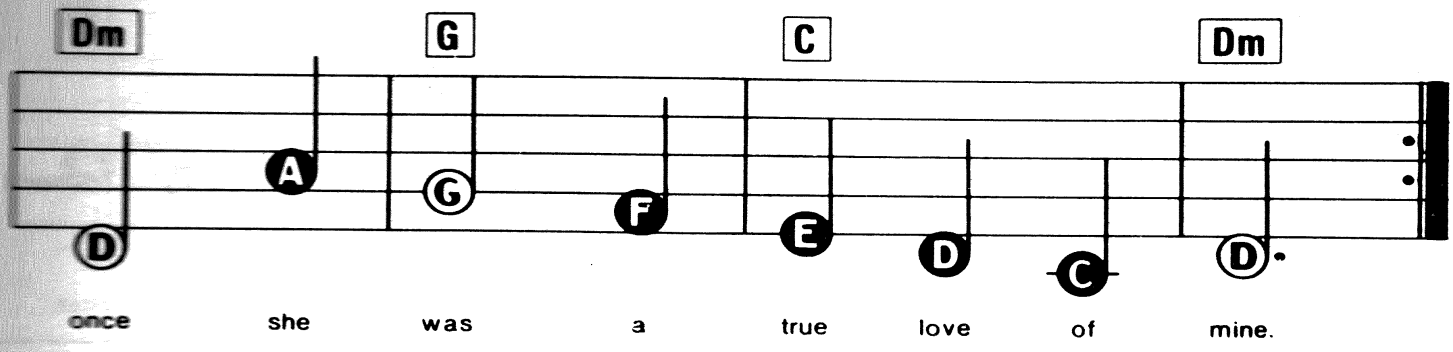


2. Tell her to make me a cambric shirt
Parsley, sage, rosemary and thyme,
Without any seam or fine needlework,
For once she was a true love of mine.

3. Tell her to wash it in yonder dry well,
Parsley, sage, rosemary and thyme.
Where water ne'er sprung, nor drop of rain fell,
For once she was a true love of mine.

4. Tell her to dry it on yonder thorn,
Parsley, sage, rosemary and thyme,
Which never bore blossom since Adam was born,
For once she was a true love of mine.

5. Will you find me an acre of land,
Parsley, sage, rosemary and thyme,
Between the sea foam and the sea sand,
For once she was a true love of mine.

6. Will you plough it with a lamb's horn,
Parsley, sage, rosemary and thyme,
And sow it all over with one peppercorn,
For once she was a true love of mine.

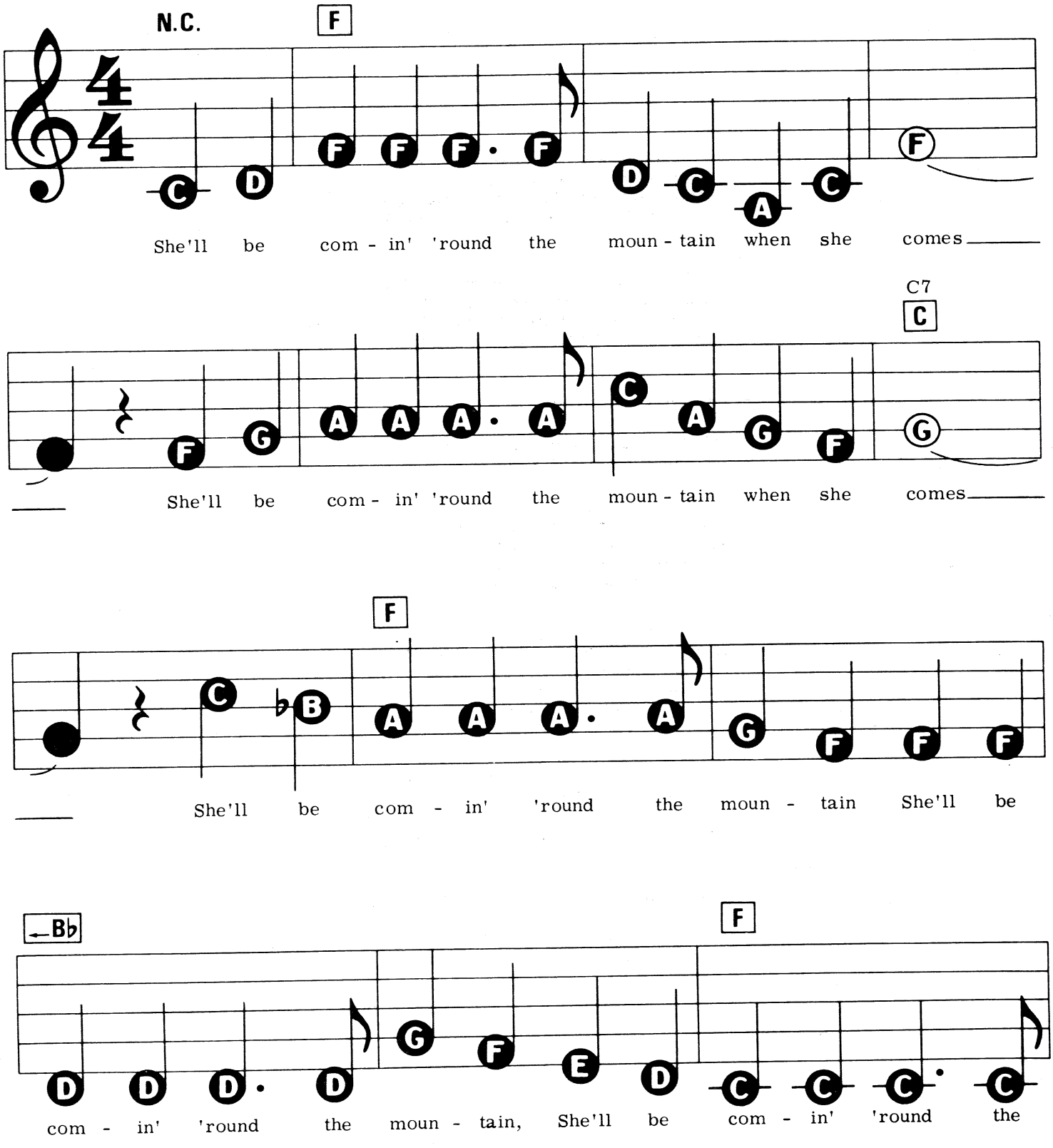
7. Will you reap it with sickle of leather,
Parsley, sage, rosemary and thyme,
And tie it all up with a peacock's feather,
For once she was a true love of mine.

8. When you've done and finished your work,
Parsley, sage, rosemary and thyme,
Then come to me for your cambric shirt,
And you shall be a true love of mine.

She'll Be Comin' 'Round The Mountain

Suggested Registration:
GUITAR or TRUMPET
Rhythm: SWING
Tempo: MEDIUM

Traditional


N.C.
F
She'll be com - in' 'round the moun - tain when she comes
C7
C
She'll be com - in' 'round the moun - tain when she comes
F
She'll be com - in' 'round the moun - tain She'll be
Bb
F
com - in' 'round the moun - tain, She'll be com - in' 'round the

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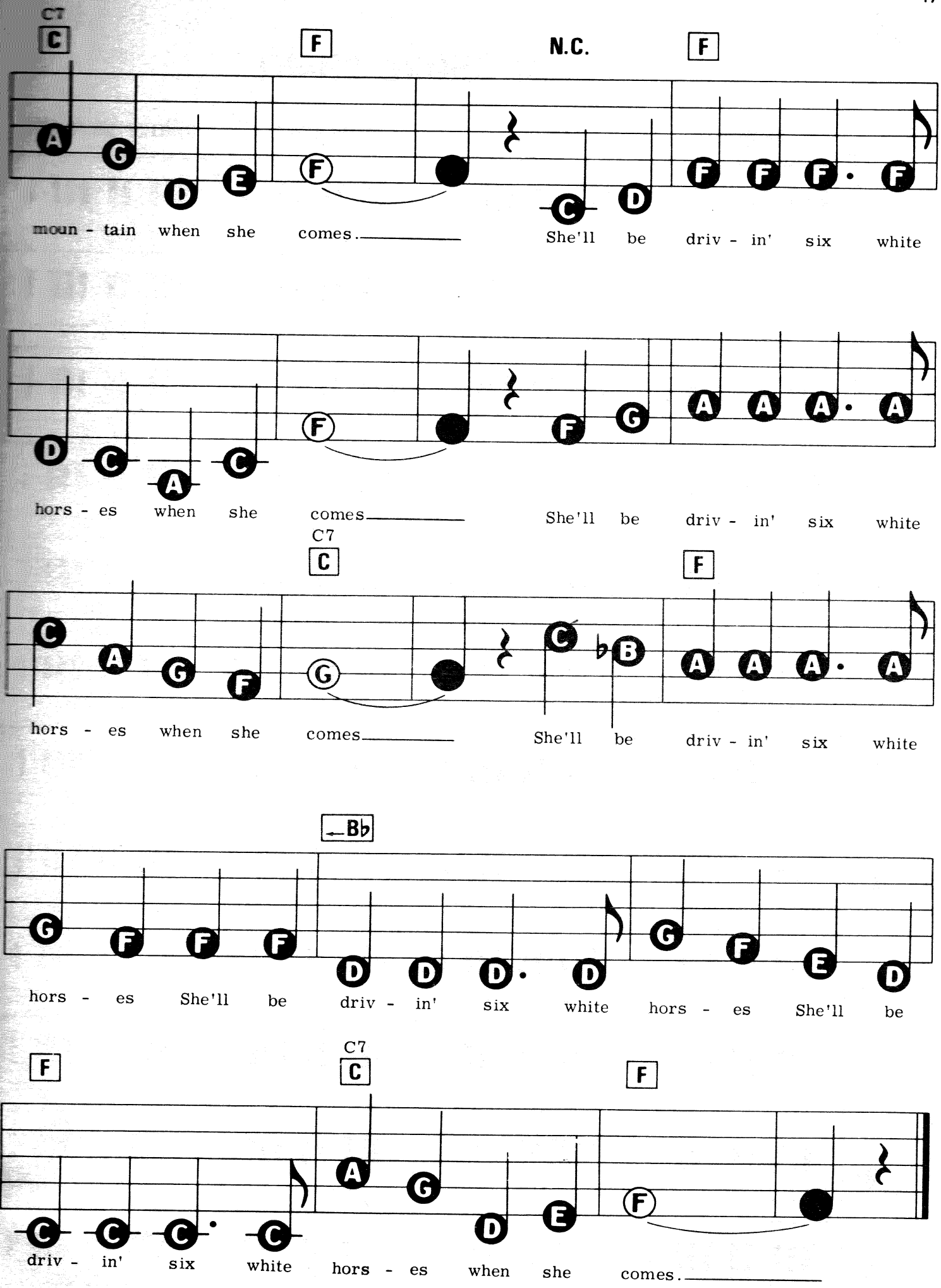
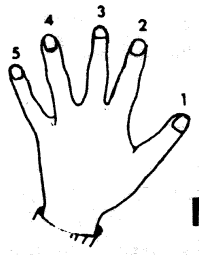

C7
C
F
N.C.
F
moun - tain when she comes. She'll be driv - in' six white
hors - es when she comes She'll be driv - in' six white
C7
C
F
hors - es when she comes She'll be driv - in' six white
Bb
hors - es She'll be driv - in' six white hors - es She'll be
F
C7
C
F
driv - in' six white hors - es when she comes.



MASTER CHORD CHART

	Major	Minor	Seventh	Minor seventh
C	5 2 1	5 2 1	5 3 2 1	5 3 2 1
C♯ D♭	4 2 1	4 2 1	4 3 2 1	4 3 2 1
D	5 3 1	5 2 1	5 3 2 1	5 3 2 1
E♭	5 3 1	5 3 1	5 3 2 1	5 3 2 1
E	4 3 1	5 3 1	4 3 2 1	5 3 2 1
F	5 3 1	5 3 1	5 3 2 1	5 3 2 1
F♯ G♭	4 2 1	4 2 1	5 3 2 1	5 3 2 1
G	5 3 1	5 3 1	5 3 2 1	5 3 2 1
A♭	4 2 1	4 2 1	5 4 2 1	5 4 2 1
A	4 2 1	4 2 1	5 4 2 1	5 4 2 1
B♭	4 2 1	4 2 1	5 4 2 1	5 4 2 1
B	4 2 1	4 2 1	4 3 2 1	4 3 2 1

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